

THE ART AMATEUR MONTHLY JOURNAL
 DEVOTED TO THE CULTIVATION OF
 ART IN THE HOUSEHOLD

Entered according to Act of Congress in the year 1879, by MONTAGUE MARKS, in the office of the Librarian of Congress, at Washington, D. C.

VOL. VII.—No. 6.

NEW YORK, NOVEMBER, 1882.

Price 35 Cents.
 With 12-page Supplement.



HENRY BACON.

CRAYON PORTRAIT SKETCH MADE BY LEON OLIVIE AT ETRETAT.

(SEE PAGE 114.)

[Copyright by Montague Marks, 1882.]

My Note Book.



THE trial of the suit of Mr. Feuardent against General Cesnola for defamation of character is set down for the present term of the United States Court. Whether another adjournment will be permitted remains to be seen. For the sake of at least the court and the jury it is to be hoped not; for the longer the trial of the cause is delayed the more voluminous will be the testimony. The evidence establishing Mr. Feuardent's original charges, already overwhelming, is now reinforced by the recent accidental discovery by Mr. George R. Halm, of an old album made in 1870 by General Cesnola of photographs of eighty-eight different objects of the Cyprus collection. Each picture is described in the margin in the General's own handwriting, and some of the remarks leave little room for doubt that he has wilfully misrepresented the facts in regard to many of his alleged discoveries.

FROM only a hasty glance at the Halm album, it seems evident that the idea of finding certain objects in the Golgoi, Soli and other imaginary temples was an afterthought. There are hundreds of miles' difference as to locality in General Cesnola's notes in the Halm album as compared with his more recent statements.

ONE thing I notice especially of interest to readers of THE ART AMATEUR. This magazine, it may be remembered gave an illustration of statue No. 40 as it stands now in the Metropolitan Museum, and opposite was shown the same statue minus a head and a hand as it appeared in Doell's lithograph. The director declared before the "Investigating Committee" that this picture was "an unpardonable falsehood," that he found the statue with the head and hand lying near it at the Temple of Golgoi "on a heap of ashes from the burned roof." According to the Halm album the statue was found at Dali, just as it was published in THE ART AMATEUR, without a trace of the head or the hand. It was a mystery at the time how the committee, after the director had shown them the statue, could have been so completely hoodwinked in the matter. But it is a mystery no longer. It is to be proved at the forthcoming trial that plaster, colored to look like the stone, was used to join the fragments, and new breaks were then made for the especial benefit of the committee. The fragments as remade, of course joined exactly, and the unsuspecting "investigators" were satisfied that their eyes could not deceive them.

IN my notes from London on the Hamilton sale, I described among other purchases that by Mr. Edward Joseph of the remarkably fine "Antique bust of Augustus" in Egyptian porphyry with gilt metal ornaments. That gentleman will find it worth while I think to make some study of the subject with the view of revising the catalogue title. It does not seem possible that the portrait could have been meant for Augustus. In the sixteenth century it was the fashion to reproduce the Twelve Cæsars as busts, and even for furniture ornamentation. The sculptured representation of these immortals was as common as the hammered metal mediæval portraits reproduced at the present day. From Francis I. to Louis XIV. all Europe was full of them, in almost every kind of material. While the likenesses were somewhat fanciful, the collections of antique statues and coins then extant permitted the identification of the portraits. The porphyry bust bought by Mr. Edward Joseph is not at all like the authentic sculptures of Augustus. It might be a Vitellius, or one of the Vespasian family, such as Domitian.

REFERRING to my remarks about panoramas last October, a correspondent calls attention to the fact that while the English may claim the invention of the panorama, the great improvement on it as an illusive representation of nature—the diorama—was conceived and perfected by two Frenchmen, MM. Daguerre and Bouton. My correspondent adds: "The lighting is much more complicated than in the panorama. The

admission and exclusion of actual daylight in certain parts of the surface of the picture and the admission of artificial from behind and through the canvas are matters calling for the exercise of uncommon ability. The effects of sunlight, moonlight, the storm, the tumbling waters of a cataract or the fall of an avalanche are indeed represented with such perfect simulation that it is somewhat strange, in these days of scenic excellence, that theatre managers have not availed themselves more freely of these beautiful and illusive applications of science and skill to the purposes of art adaptable from the resources of the diorama."

"RUNDBILD," or cyclorama, is the more accurate name the Germans give to this kind of exhibition. The word panorama is more properly applied to the views painted on a flat surface, made to pass before the eyes of the spectator.

THE first number of The Decorator and Furnisher, a new trade paper, has appeared. It is published by E. W. Bullinger and edited by A. Curtis Bond. The latter calls it "a new departure in journalism." Wherefore, is not evident. It is certainly handsomer than most trade publications, but not more so than the nature of the crafts it represents demand. A colored plate adds to the general attractiveness of the number.

WHO is responsible for the admission of pictures to the loan exhibitions of the Metropolitan Museum of Art? The question is asked in the interests of a much gulled public, who apparently go there with implicit faith in the knowledge of the officers of the institution. Apart from the Cypriote collection of sculptural patchwork—the fraudulent pretensions of which are now pretty well appreciated—I suppose the genuineness of the other objects in the museum is generally taken for granted, including even that wonderful series of drawings by the old masters, which, as Mr. Clarence Cook pointedly remarked, show that Raphael, Michael Angelo, and men of that class did not know how to draw. These are among the actual possessions of the institution, and probably there is as much chance for the public to learn the truth about them as about the museum's highly-prized collection of old Dutch painters. But surely no one there can be interested in foisting upon the innocent public, as the work of one of the greatest landscape artists, such a daub as the alleged Théodore Rousseau (No. 10), lent for exhibition by Mr. Leiter, of Chicago. Any one familiar with that master could see at a glance that he did not paint it. But, if at all in doubt, one has only to examine the signature to detect the deception at once; for instead of the name being written "Th. Rousseau" it is given thus: "T. H. Rousseau." The forger apparently had never seen a genuine Rousseau; but it is strange that he should not even know how the artist signed his name. It is stranger still, however, that the museum authorities should unsuspectingly hang the picture as genuine.

LET us hope that it will not appear again at the re-opening of the museum. And if it is not too much to ask, let me implore the trustees to remove at the same time the dreadful thing (No. 16) attributed to Raphael. How is it possible to "educate the public taste," as the museum pretends to do, when it calmly presents this as the work of that sublime painter?

A CIRCULATING art library, or rather exhibition, is the unique enterprise of a Berlin firm. It is founded on the theory that the contemplation of first class oil paintings is necessary to a liberal education, and that their purchase is beyond the means of any but the wealthy. Any person giving proper references is to be furnished with such works of art "on loan" at an annual payment of about six per cent of their real value. Many prominent Berlin artists, it is said, have promised their aid and support to the enterprise, considering that if it be properly carried out much valuable property which has been unproductive for years may be made to pay a fair rate of interest.

AN especially interesting feature of the Grosvenor Gallery exhibition in London next spring will be a collection of works by Mr. Alma-Tadema. Were it not for our absurd internal revenue restrictions Mr. W. H. Vanderbilt, of this city, and Mr. Walter, of Baltimore,

who own some of his best pictures, might be induced to lend them for the occasion. But if they have heard of the experience of the owner of Detaille's great painting, "Saluting the Wounded," it is extremely improbable that they will do so. That gentleman was particularly requested by the artist, after the picture had been brought to this country, to permit it to be exhibited at the Salon. He consented. On its re-shipment to New York, however, he was astounded to learn that to get it out of the Custom House he must pay the duty—\$800 I think it was—the amount he had paid on the picture originally when he brought it to this country. In vain he demurred. He proved to the entire satisfaction of the appraiser that the picture was the same. He saw Secretary Sherman and showed the injustice of the charge. But he was told that while the case was certainly a hard one, the law made no provision to cover it, and he must pay the duty a second time. And accordingly pay it he did.

WHEN our picture owners consent to lend their paintings they will prefer to keep them at least in the country. A good opportunity for the exercise of a little public spirit in this direction is afforded by the appeal of the managers of the projected art loan exhibition in Atlanta, Georgia. A gratifying interest in art matters has sprung up in the South, which the wealthy owners of picture galleries in the North should help foster.

THERE must be thousands of intelligent persons away from the art centres of the country, to whom the exhibition of some of the pictorial treasures of New York would be a revelation. Without seeing beautiful things it is impossible to learn to love them. The land is now overrun with sham art, and it should be the delight of every educated person who has the opportunity, to do his part in correcting the erroneous impressions created in consequence in the minds of the people. This can be effected in no better way than by accustoming the public to see and teaching them to appreciate what is good in art.

SUCH an honest effort in this direction, then, as is shown by the managers of the Atlanta enterprise should be heartily encouraged, and it is to be hoped that similar attempts may be made throughout the country during the coming winter. I do not mean that the managers of each enterprise of the kind should expect picture owners in our Northern cities to send them their art treasures. That, of course, would be unreasonable. The owners would seldom have the pictures in their own homes if they should consent to lend them every time they were asked to do so.

THESE loan exhibitions may be made successful without the special attraction of the name of some great foreign painter. In England provincial art exhibitions are now very popular. At most of them the objects shown are all owned by persons in the vicinity, or are the handiwork of local artists. No doubt at such affairs there are occasionally some pretty bad paintings by the village genius, but even these, becoming subject to criticism, may lead to something better; and there will be as an offset all sorts of delightful heirlooms in the way of old furniture, rare laces, and curious china, to say nothing of contemporary china-painting and art needlework.

IN connection with the announcement that the writings of the late Dr. Orestes A. Brownson, from the time he entered the Roman Catholic Church, are to be collected and published by his son, it is stated that a portrait is to be given of that truly remarkable thinker. I wish that it could present him as I saw him not long before his death at his quiet little home in Elizabeth, N. J. I had long desired to meet him; but he was almost a hermit, rarely crossing the threshold of his door, and he would not be interrupted in his work to talk with strangers. One evening his intimate friend, Mr. W. J. Tenney, the scholarly "reader" of Appletons', the publishers, knowing my desire, kindly took me with him to the house. The doctor himself admitted us, and as he stood in the doorway, lamp in hand, I thought I had never seen so picturesque and venerable a figure. At least six feet two inches in height, with a grand leonine head framed in flowing unkempt hair and beard, and wearing a dark brown dressing-gown reaching to his ankles which made him seem

even taller than he was, he looked the picture of one of those noble old sires of the Church whose simple, blameless lives shed such poetic glamor over the early centuries of Christianity. We passed a delightful hour in his dingy, dimly-lighted study. As he sat conversing there, surrounded by musty folios and literary débris, his eye was full of fire and he looked more than ever the sage. Indeed, it was impossible to listen to his philosophical, scholarly discourse without feeling oneself in the presence of a man who was intellectually as physically a veritable giant.

* * *

A LONDON correspondent informs me that in ceramics the sensation of the month is the rediscovery of the old Egyptian black glaze for pottery; or, perhaps it should be said, the discovery of one equal to it in beauty. Such things have more than once happened by accident, and in this case it seems that Mr. Thomas Carder, manager of some brick and clay works at Torrington, Devonshire, was making experiments for producing a different color when the new black resulted.

* * *

THE following touching prayer is published by The Pottery Gazette of London: "Oh! if there be a Goddess of Art and Taste, shed thy genial and beneficent rays over the purses and minds of the wealthy, give them the intelligence to know that there is art to be purchased around them in every form at moderate prices; give them the common sense to know that scarcity is not beauty, that age is not art, nor is Wardour Street Arcadia, or Paradis Poissonnière. Open their purse strings that they may help the almost extinguished art among us at home, and give them the appreciative understanding to enjoy that which is not musty with age, nor colored by the amount it has cost. Amen!"

* * *

"EL JALEO—Dance of the Gypsies," John S. Sargent's remarkable painting, which was a great success at the Paris Salon this year, is on exhibition at Schaus's gallery. It is seen here in a better light and to better advantage generally than in London, where it was hung during the summer in the rooms of the Fine Art Society in Bond Street. The canvas is an unusually large one—the figures being life size—and the colors are laid on with such breadth that one must stand outside the gallery, even at Schaus's, to get a good view of it. It has been bought by "a Boston collector," whose name for some inscrutable reason is kept a mystery; but one cannot help feeling curious to know what private gallery in that city will accommodate such a work. "El Jaleo" should find a permanent abode in a public museum. There are very few private houses where it would not be out of place. It is rather a depressing picture, and it is not a refined one.

* * *

THE scene, the reader will remember, is in a dimly lighted Spanish café. By the flicker of the lamps, which throw fantastic shadows on the walls and floor, you see the whirling figure of the dancing girl, with one arm akimbo holding up her satin skirts, and showing one slipped foot, and the other flung wildly into the air. The whole body is in motion. Without being indecent, there is a disagreeable suggestiveness in the movement. The expression of the fallow face, rendered absolutely cadaverous by the theatrical lighting of the picture, in itself repulsive, becomes almost fascinating in regarding the composition as a whole. You glance from the central figure to the singing musicians in the shadowy background on the one side, with castanets and guitars, and the excited gypsy women on the other side, who are shoutingly encouraging her to new endeavors, and, carried away by their earnestness, you are almost moved to join in their plaudits. The reality of the scene is irresistible. The execution is masterly, and it is easy to understand why the picture has attracted so much favorable criticism in Paris and London.

* * *

ONE of the most luscious bits of modern coloring to be seen in New York—or anywhere else for that matter—is the picture of a Circassian girl by Carolus Duran, at Avery's. The painting has the brilliancy of a Rubens with almost the quality of a Velasquez, with which latter artist the admirers of this remarkable Frenchman have sometimes compared him, and, to my thinking, not extravagantly. He has improved surprisingly within the past few years. Visiting the atelier of a

well-known amateur in the Rue Vernet last summer, I was impressed with this fact by seeing together there a recently executed portrait of his friend Baron ———, dashed off in two sittings, a few months ago, and a full length picture of the lady of the studio, carefully and laboriously painted a few years previous. It was difficult to believe them the work of one man.

* * *

DURING the summer it was my good fortune to pass an afternoon in the company of Monsieur Duran, at the house of a mutual acquaintance. As the master of two of our most talented American painters, John S. Sargent and Carroll Beckwith, a pen-and-ink sketch of him may be found interesting. Imagine a rather tall, elegant man, with rich olive complexion, clean-cut features, large flashing black eyes, and a profusion of curly blue-black hair and a well-trimmed beard, just streaked with gray. He is clad in dark clothes of exquisite make, the red ribbon of the legion of honor in the button-hole of his frock-coat being the only color in his costume. Glancing at his lithe figure and keen glance, you can readily credit the report that he is one of the best fencers in France, and an admirable horseman. He is never at rest. In the middle of his conversation with the hostess, he has just left his chair and gone to the piano, and, to illustrate some remark about which there has been a little discussion, carelessly rattling the keys, he plays a passage from the last new opera. Being seated at the instrument, his fingers in an easy, natural way, wander over the key-board, listlessly at first, but presently the notes take shape, and the rich accompaniment of his voice, which began in a subdued murmur, now swells into song, with music and words of his own composition. He is a veritable troubadour, reminding one of the days of Michael Angelo when an artist was not only a painter, but at the same time architect, poet and musician. During dinner no one surpasses him in witty conversation, and on the adjournment to the billiard room, in the courtliest manner imaginable, he beats every man who has the temerity to take a cue against him. Withal, there is a delightful egotism about Monsieur Duran. His personality is impressed upon all his surroundings, but not at all offensively. He is a remarkable man and he knows it. Every one about him feels it. But so admirable is his tact, that his personality never becomes obtrusive. And this certainly is high praise.

* * *

ONE of the party, by the way, on this occasion was M. Arthur Meyer, the editor of the Gaulois, whose duelling exploit with M. Dreyfus has lately been cabled to the New York papers from Paris. M. Meyer is so short in stature and delicate that if his adversary was a man at all above the average height he must have had a decided advantage over him. The idea of the "Musée Grevin," described in My Note Book last month, originated in the active brain of this versatile journalist.

* * *

As a conspicuous example of vulgarity and bad taste it would not be easy to find anything to surpass the new interior decorations of the Fifth Avenue Hotel. The ceiling and wall in the hall are a mass of tawdry gilding, "relieved" by a broad frieze of painted imitation of plaster fret-work. This in conjunction with the grayish-white marble floor, adorned with fresh impressions of muddy boots and fantastic spatter-work of tobacco juice, presents such an original combination as could only be equalled by the genius of the same decorator in the spacious bar-room adjoining. Here the walls are resplendent with gilding, surmounted by a broad frieze of the crudest red, picked out with strange "ornaments" in relief, resembling crabs as much as anything, which to a semi-sober man must be really appalling. The supporting columns, formerly of an inoffensive white, are now painted to imitate green marble, and around each is a series of octagonal bands with feebly-modelled red and gold rosettes. In a great city like New York, conspicuous for the general richness and beauty of the decorations of its hotels, such a departure as this to the tinsel glitter of a London "gin-palace" is an innovation which, occurring in a prominent popular hotel, cannot but make the judicious grieve.

* * *

A BROADWAY firm of paper-hangers, I am told, makes a specialty of selling home-made Morris wall-papers to architects and decorators who charge their

unsophisticated clients for them at the rate of the imported article.

* * *

IF Miss Kate Field would open a gallery for pictures and curiosities in connection with The Co-operative Dress Association, and find time to manage it herself, she would probably make a success of it. She has just brought from England, among other objects of artistic interest, a charming red chalk portrait of a boy, by Sir Thomas Lawrence, said to be of himself; a crayon head, by Gainsborough; the portrait of Charles Dickens, drawn by his intimate friend, Sir William Boxall; a four-page closely written letter from the novelist, with the signature, "Boz"; and the original lease of Turner's home in Harley Street—a formidable-looking parchment document—with the great painter's autograph in full. These are all at the Association rooms.

* * *

"COLLEGE CUTS," published by White & Stokes, is a collection of pen-and-ink sketches chosen from the journal conducted by the Columbia College students. While many of the jokes are very good, it must be said that the best of them are very old. Those on pages 15, 23, and 66, for instance, have gone the rounds of the clubs for years, and some others are only slightly modified from their originals in the London comic papers. I should not say so much about these immature collegian efforts but for the publisher's silly advertisement, declaring that the sketches rival the work of Du Maurier. There is a want of honesty, too, in the pretensions of the book which ought to be noted. The pictorial initials, for example, on the introduction page and table of contents bearing the signature "H. McVickar," are evidently derived from a set in a well-known Parisian art journal. The most humorous thing in the book without doubt is the unintentional candor of the Latin quotation on the title-page, "Pereant illi qui ante nos nostra fecerint," which might be freely translated: "May the originals of these drawings be utterly forgotten."

* * *

CHILDREN'S Christmas books are already making their appearance. Of American publications of the kind the first in the field are "Christmas Rhymes and New Year's Chimes" and "Elfin Land," both from the press of George W. Harlan & Co. The illustrations of the first named are in black-and-white and those of the second are in colors. Mary D. Brine writes the letter-press of "Christmas Rhymes" and some of it is very pretty. But the great charm of the book lies in the illustrations which, excepting those by D. Clinton Peters, are all by woman artists—or rather in the case of some of them, I might say girl artists. These ladies are Jessie Curtis Shepherd, Jessie McDermott, C. A. Northam and Addie Ledyard. While the work of all is good, that of Miss McDermott and Miss Shepherd is particularly crisp and bright. The publishers have done their part generously. The paper and printing are all that could be desired, and some of the woodcuts are admirably engraved.

* * *

"ELFIN LAND" attempts more, and of course is subject to criticism in proportion to its pretensions. The illustrations are by Walter Satterlee, and Josephine Pollard contributes the verses. It was a happy idea to print some of the crayon sketches in red, which gives the soft effect of "sanguine," but it was certainly a mistake to print another color with the red; it gives the pictures so treated a very cheap appearance. The more ambitious color printings are of uneven merit. The illustration of "The Bee's Mistake" is charming in every respect, while that, for instance, of "My Lady's Train" is attractive in none. Among the many excellent fancies of the book is "The Dance on the Beach" of the star-fish by the light of the moon. Mr. Satterlee's sketch is admirable, and the accompanying verses are in Miss Pollard's best vein. I am tempted to quote the last three:

"Then up came others by two-and-twos,
Some of them real old salts,
Who danced the Polka, Virginia Reel,
And the new Society Waltz.

"With twinkling feet they skipped about
Like elves on the shining sand,
And kept good time to the rhyming chime
Of the famous seaside band.

"They danced and capered, and skipped and tripped,
As merry as they could be.
Till the tide came up with a sudden rush
And swept them into the sea."

MONTEZUMA.

Gallery and Studio

HENRY BACON.



THERE was a desperate struggle between Nature and circumstance before the former was allowed to have her own way and to make Henry Bacon an artist. The latter at first put him into a bookstore, and he might never have got out of it, but that the "nearest friend" aforesaid suggested that he might find a means of escape by covering the margins of his account-book with sketches. The book-store was not sorry to let him go as soon as he began to do that. Then the baffled enemy sent him to the war as a volunteer in the Thirteenth Massachusetts Regiment; but here the other one stepped in and

when I made his acquaintance on arriving in Paris. He advised me to enter the school, and kindly explained the *modus operandi*, which consisted of calling upon our minister and asking him to request the permission of the Minister of Fine Arts that I should be allowed to follow the course of study at the Ecole des Beaux Arts. After the manner of a naturalized citizen I called upon the minister, then in the Rue de Presbourg, and was shown into his presence at once, but I had to wait, as his excellency was spelling out some dispatches in French with the aid of a younger man. At last I was permitted to make my wants known, and was told with a smile that my wish should be granted, but I must first bring an introduction from some well-known person to the minister. Then I smiled, took from my coat-pocket a large folded paper, opened it slowly, for I knew the importance of the document; it was the first passport I had ever carried; it cost me ten dollars, as a friend procured it for me at half price, and I knew the worth of the spread eagle, and then those comforting words:

gentleman opened the door for me, and I went out, wishing I had economized and not purchased that document in which I had put so much faith.

"But I found a friend and he gave me the important letter—a little plainly written note without the eagle, seal of Department of State, or flourishes; but his excellency was satisfied, and said he would write to the Minister of Fine Arts. I went to see him thereafter, whenever I found time, to ask if he had received a response, but always the same answer, 'No.' It being summer, at length I went into the country. After two months in Brittany, I returned, and again promptly called upon the minister. This time he said he had received a reply admitting me to the school. I went immediately to the school, and asked for my card. The secretary could not give it without a letter from the Minister of Fine Arts. Back I went to 'our minister.' The colored man at the door knew me by this time, and so did the minister; but he could not give me the Minister of Fine Arts' letter, as it was a Government



"PAYING THE BILL." BY HENRY BACON.

ORIGINAL SKETCH FOR THE PAINTING EXHIBITED AT THE PARIS SALON IN 1870.

suggested that he should make sketches of military life for illustrated papers—which he accordingly did. The game was now getting desperate; the evil genius sent him a severe wound, but the good one immediately took care that this should only give him the more leisure to think and talk about art. He was advised to go to Paris and put himself regularly through the mill of art-training. He went as soon as he could get up and long before he was well, for he entered Cabanel's studio with his arm in a sling. This was in 1864, when he was twenty-five years old, he having been born at Haverhill, Mass., in 1839.

He has given us a lively account of his admission to Cabanel's atelier in his recent book, "A Parisian Year." "A. G. Heaton was already in the studio of Cabanel

'And in case of need to give him all lawful aid and protection,' aid and protection in capital letters. Spreading Uncle Sam's letter of introduction before him, I said: 'There!'

"His excellency examined the document, looked at the eagle with the harp in his mouth, and the rays and stars about it. It was curious and worth looking at, and I was not surprised at his examining it, but I was astonished when he smiled again and said: 'This is not sufficient. You must bring me a letter from some resident in Paris.'

"I pointed to the capital letters—'aid and protection'—and tried to argue the case with him, but in vain. I could not convince him of the importance of an introduction from the Secretary of State. So the colored

document. Back to the school again with the message, but they could not go back on their orders. That night I wrote to 'le Surintendant des Beaux Arts, Comte de Nieuwerkerke; Palais des Tuileries,' but in English. I was almost sure the count could read English, or certainly he knew some one who could, and I could express myself much freer in English, as I had only got as far as writing the first verb in French. I related the affair, and told him in the politest language I could pen, that some one was stupid. By return of post the answer came, post free, as the envelope bore the seal of the 'Maison de l'Empereur,' written in French, but large and handsome, as if he knew I was in the first verb, 'Monsieur, pour votre lettre en date.' Then he went on to repeat what I had asked,

and that the authorization had been granted; but to enter the atelier of M. Cabanel I should be obliged to first obtain his consent. Then he wished me to receive 'the assurance of his distinguished consideration,' and signed. Of course I then at once called upon Cabanel, who came out of the studio with the palette upon his thumb to receive me in the antechamber hung round with engravings and photographs from his paintings. To M. Cabanel I explained my errand, and showed him

invited as an old boy to attend the annual dinner of the "atelier," he could not help joining in the instinctive "hush" which stilled the noisy room to perfect silence on Cabanel's entry. Something of gratitude no doubt mingles with this feeling, for men cannot forget that at the Beaux Arts they get the best teaching in the world without the expenditure of a penny. The system which extends a free welcome to men of all nationalities goes far to justify Victor Hugo's boast that France is one

the model. This preference of his for France is not arbitrary or accidental; he has seen other countries; he studied in England and in Germany, before finally settling here, and he was painting in Italy only a year ago.

Like most men he did not find the peculiar bent of his powers at once. The first picture that brought him into notice was a pure genre painting called "Paying the Bill," exhibited at the Salon in 1870. It shows



"THE FISHER MAIDEN." BY HENRY BACON.

CHARCOAL SKETCH FOR A FORTHCOMING PAINTING.

my note from the count. Then he asked me a few questions, told me to enter on the next Monday morning, and on that day I did so, under the patronage of Heaton, and took a back seat in a new school."

Bacon had a becoming reverence for his master and farther on in the same book he tells us how this survived with him, as it generally does with all men, long after he had passed out of the student stage. Even when he was a painter on his own account, and was

vast hospitality. In 1866 and the following year our artist studied under Edouard Frère at Ecouen.

It is no doubt to the influence of early association that we owe Bacon's ineradicable fondness for Paris. He would rather live in this city on a crust than in any other on six courses and dessert. The streets often as he has seen them form an ever new picture for him. A French crowd seems to be spontaneously composing all the time without giving the artist the trouble to set

a group of rustics standing round some minor Correggio who is doing up the sign of the village inn, probably as a payment in advance for his dinner. The critic in the hat, by the way, is Schenck, the famous painter of animals.

Bacon next touched historical composition, and with the same success, in his "Boston Boys and General Gage," first exhibited at the Salon of 1875, subsequently at the Centennial Exhibition, and now the

property of C. R. Rogers, of Philadelphia. This was the forerunner of a whole set of patriotic compositions which have appeared of late years in the higher class magazines. His "Franklin at Home," shown at the Salon of 1876, is the property of Mr. J. B. Thomas, of Charlestown, Mass. He has shown much aptitude in painting dogs, of which animals he is very fond, and one of the best of his minor works is his "Chief Mourner," contributed to the Lotos Club of New York, as his initiation picture. It represents a faithful hound crouching at the door, within whose portals the master lies dead.

Eventually our artist found a class of subjects that was more definitely his own in the incidents of ocean-steamer life on the great highway of travel between the old world and the new. By arranging his works in a certain order, we might have a perfect pictorial history of the ocean-trip from the "Bidding Good-by" on the one side to the "Land! land!" on the other, with the well-known delights of the middle-passage, flirtations behind the wheel-house and lazy do-nothing parties in the heat of the afternoon sun. They all show a quick and sure eye for character, and if anything, perhaps, a too conscious mastery of technical resource, as though the painter liked to create difficulties for the pleasure of conquering them. In one of these compositions, "The Burial at Sea," he touched a deeper note; the crowd is gathered at the hatchway at the moment that the shrouded body is about to be hidden forever from human eyes by its swift plunge into the sea. The figure of the young and graceful woman who falls back with a gesture of despair tells what kind of bereavement it is. This picture had always a crowd before it at the Salon, and like others of the series it has been engraved again and again.

This for a moment brought the long line of these compositions to a close. The artist at length allowed

his travellers to land, and hurrying them swiftly through intermediate scenes of travel brought them for their summer excursion to Etretat. (Here the portrait accompanying this sketch was drawn on one rainy after-

shingle. Then he went inside and outside the strange old storehouses on the beach, made out of the skeletons of dead boats and thatched by Time with the richest variety of mosses. Then to show that he was not a

man of one idea in art, he turned his back to his beloved sea at last and went into the interior—at least three miles. There he found his charming old farm-houses where the bee-culture can be seen in its primitive state, and for that matter human culture too, for the people seem to have changed very little else than their trousers since the Roman invasion of Gaul. There is no moral in the works but such as you choose to get out of them without the painter's connivance; yet here it is not easy to escape a certain lulling sense of old-world repose and immutability of life. One remembers that a few yards below the surface the ocean is quiet under the fiercest storms. Paris may have her revolutions, but Normandy farm-life seems scarcely to feel a shock of change.

This may be the beginning of a new departure, for the painter is still young, and in any case he will certainly be watched with expectant curiosity by a large circle of admirers. In the mean time, to reward

his own self-denial in walking inland the three miles, Bacon has just walked back, and in his very latest picture is once again on the sea-shore. In the Salon of this year he exhibited a fisher conscript from the

fleet who has come back to tell a wondering circle of the greater seas that lie beyond the Channel and the Straits. This "Récit de Marin" is a twilight scene on the sea-beach at Etretat. It is not improbable that Mr. Bacon will send the picture to the forthcoming exhibition of the works of American artists abroad, at Philadelphia.

Some of the sketches accompanying this notice will

seem like old friends to many readers, the subjects being familiar through the engravings of them to be found on the walls of many an American home.

RICHARD WHITEING.



"STUDYING NAVIGATION."

PEN-AND-INK SKETCH BY HENRY BACON.



"IN MID-OCEAN."

PEN-AND-INK SKETCH MADE ON BOARD SHIP BY HENRY BACON.

rescue coast-scenes in the world. Bacon painted the queer old capstans (dating from immemorial antiquity and peculiar to this place) with which fishermen haul up their boats high and dry on the steep banks of

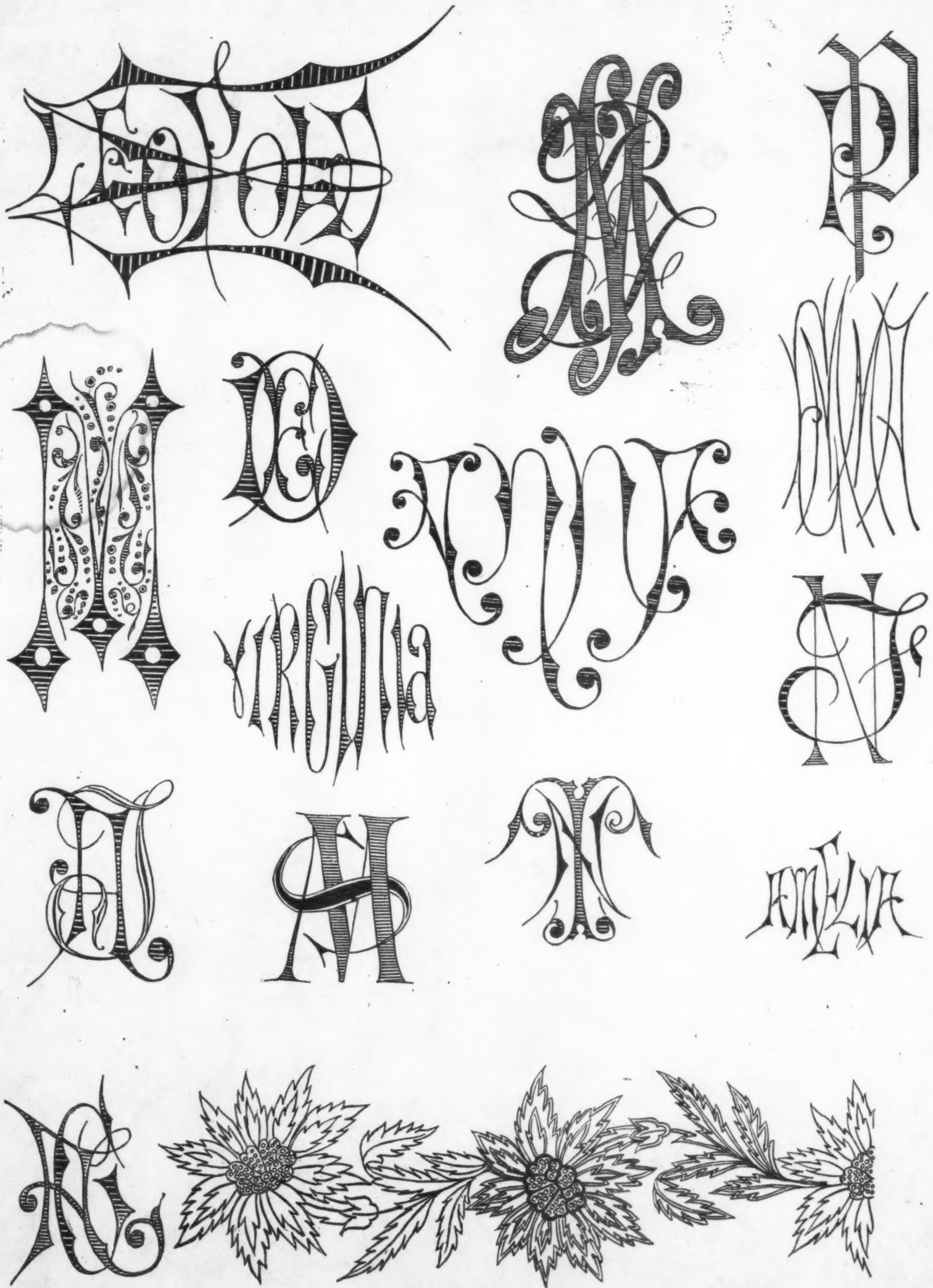


PLATE CCXIV.—DESIGNS FOR BORDER, INITIAL, MONOGRAMS, AND NAMES.

(See page 132.)

G

A

W

W

M

A

I

H

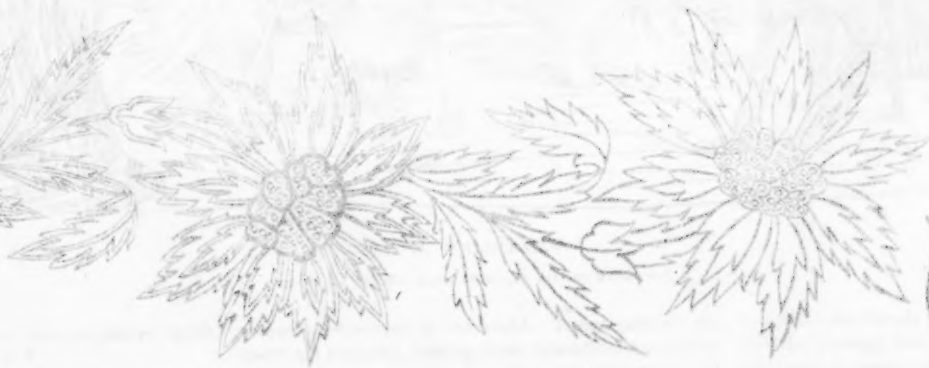
B

K

M

H

B



K

A NOTABLE WOMAN FLOWER PAINTER.

A PECULIAR and remarkably interesting exhibition of pictures was opened in June at Kew Gardens, London. This exhibition is a permanent one, both the pictures exhibited and the unique building which holds them being a gift to the nation from the accomplished artist and traveller, Miss Marianne North, and it forms a noble monument to feminine energy, bravery, and generosity, as well as talent. All of the six hundred oil sketches shown are from the brush of the donor, and nearly all are strictly flower paintings, the result of many years' work among the flora of the tropics in Australia, North and South America, India, Japan, Ceylon, Jamaica, Teneriffe, and elsewhere. So important have been this lady's services to actual science while pursuing her art in wild regions remote from civilization that the British Government provided her with official recommendations to its consuls and residents abroad, that they might assist her transit through any untravelled region in which she might find it desirable to paint.

It was not until the seventeenth century that the branch of art to which this gifted lady devotes her talent came to have honorable position in the sphere of human activity. Prior to that time it had been counted as mechanical repetition rather than artistic interpretation of natural forms, and in its proper place only in decorating silk and woollen stuffs and furniture. Even the decorative artists themselves seemed to look upon it as inferior to other forms of ornamentation, and went to Ovid and classical myths for their designs rather than to blooming nature, so that not a flower as central purpose appears on the cassoni and mobilier of the Italian Renaissance. It is to the seventeenth century and to Dutch masters—and mistresses—that flower painting owes its recognition as art. Several artists of that century gained great fame, and their works now sell almost as dearly as if they were Last Judgments and Crucifixions instead of butterflies and roses. In this century too, for almost the first time in the history of art, women became celebrated in a pursuit which not the most acrid carper against "female emancipation" can condemn as unwomanly. Among these celebrated women, as celebrated as any of them, and whose pictures are immensely sought and prized by collectors, appears one who seems almost the artistic antetype of Miss North. This was Sibylla Maria Merian, born at Frankfurt in 1647. Her step-father was a flower painter and taught her the rudiments of her art. Like Miss North, her inclination led her to the study of natural history, and, like Miss North, she painted insects and flowers with a precision and taste never excelled by any painter whatever. She usually painted in water-color on vellum, and was particularly fond of caterpillars and butterflies in all the changes they undergo. Her zeal in her art led her to undertake

a voyage to Surinam for the sake of painting the flowers and insects of that climate—a journey which, wonderful in its time, seems nothing now compared to the leagues of land and sea traversed in the same intent by this nineteenth century artist of whom we write.

In some respects the English woman excels the German one. Her color, presented in wonderful masses of rare orchids and rhododendrons, wild flowers of Simla, Himalayan poppies and Australian flame trees, Indian bamboo, braken and palm forests and autumn foliage of Massachusetts, is much richer than Madame Merian's, with a more velvety softness where Maria Merian is brilliantly smooth and cold. She has peculiar surface softness and dryness in her textures which recall pastel, although by no means to the detriment of

lages among the mountain clouds; her feathery cascades of the Yosemite, or even yellow wastes of Arizona sands, without wishing to sell all that they have and wander away into those far, strange, alluring lands. Miss North sailed again from England last June. Her destination was the Cape of Good Hope, where she intends to continue her delightful occupation of painting for the "Marianne North Gallery" the flowers of all climes.

The exhibition room containing this wonderful collection deserves more than a notice en passant for the hints it gives in the way of household decoration. It is fifty feet by twenty-five in dimensions, and is lighted by a row of windows above just under the roof, after the Greek manner of lighting buildings. Below this row of windows—which, by the way, are separated from each other by floral panels painted by Miss North—is a frieze of dull Pompeian red, painted with conventional forms in black outline. Beneath the frieze to the wainscoting, or dado, the space is completely filled with cabinet paintings so well arranged that no wall space shows between them anywhere. The dado is of foreign and native woods highly polished, set in long, narrow panels, each separated from its neighbor by a thin raised rim of black. The three doors are also black, the panels exquisitely painted with flowers and each panel delicately rimmed or outlined with gold.

The door casings are gilded as frames wide and massive, to the pictures of the doors. These frames, or casings, are decorated with floral designs, graceful, flowing and effective on their backgrounds of dim gold. One of these door-casing decorations is a drooping design of the long variegated leaves of the foliage plant. Others are vines of various kinds, accentuated at corners and centres by decorative flowers, such as large white chrysanthemums, wide white lilies, and white or gay tropical flowers.

The "Marianne North Gallery" is a permanent exhibition, free, and open almost every day of the year. No American with a love of art and nature should think of leaving London without having paid a visit to it.

M. B. W.



"BEHIND THE WHEEL-HOUSE." BY HENRY BACON.

ORIGINAL SKETCH FOR THE PAINTING.

those textures, and every object has the scrupulous exactitude of Maria Merian, with more sense of largeness and freedom of treatment.

In the few small landscapes with which the wonderfully rich, beautiful, and curious exhibition is scattered there is a slight want of force which critics, perhaps, might call "feminine." Certainly, however, they are imaginative work—literal as they are—in at least one particular, their effect upon the imagination of the spectator; for few can look upon her wide, cool balconies of Indian villas with quiver of tropic fervor in the golden atmosphere, and background of purple, Orient sea; her Jamaica bays with coral reefs showing beneath the limpid waters; her Japanese vil-

NOT long ago we called attention to the discovery by a French artist in London of a preparation for making pigments indelible for painting in water colors on tapestry, silk or plush. We now read in a London journal of a new medium for painting with oil colors upon textiles, invented by a gentleman resident at Florence, and designated "the Adolphi Process." According to what is stated, the employment of a certain medium with ordinary oil colors renders them so pliant that the material upon which the picture has been executed, when the colors have become perfectly dry, may be rolled up into very small space indeed without injury to the work. The discovery is said to be "under consideration in very high quarters."

LONDON CORRESPONDENCE.

"IMITATION" GOTHIC ARCHITECTURE—REFORM IN DANCING—"OLD BUILDING" CONTROVERSIES—THE "RATIONAL DRESS" QUESTION—NEW ARTISTIC FABRICS—CRITICAL COMMENTS.

LONDON, Sept. 28, 1882.

WE do much in England—perhaps it would be more exact to say we talk much—at "congresses." I could enumerate four of these in session, and in the enjoyment of being reported by the press, at the present moment. Naturally the uppermost questions of the day get discussed; we feel out where we are as regards progress in art and science; men and women ebullient with ideas come to the front, and the more critical minds who stay away to look on pare down the new notions by means of leading articles, with magazine essays to follow. That the result is good, I venture to hold, in spite of the ridicule which is occasionally directed upon these gatherings by jaunty commentators glad of an opening for smartnesses. Art gets its innings at the Social Science Congress, where it has a regular "section," with its departmental president; this year Mr. Aitchison, an architect, and a recently-elected Associate of the Royal Academy of Arts, presided. It is easy to see that Mr. Aitchison is an admirer and follower of the president of the R. A., Sir Frederick Leighton, whose occasional academic orations are models which any man, content not to be original, might well elect to follow. The manner Mr. Aitchison has caught; but his address at the Social Science Congress this week does not in respect of matter, disclose the power which his chief possesses of originating and controlling a long train of purposeful thought, and I can only pick from it, as worthy of report, a few detached ideas. Perhaps the most significant of these is involved in the expression applied to the phase of architecture which, only a few years ago, was in England so prevalent that it seemed to shut out all other—revived ecclesiastical Gothic; this Mr. Aitchison spoke of as "the imitation Gothic now so rapidly passing away." To realize that this Gothic, so long cultivated, so long revered, at the universities, and by the clergy, is after all nothing but an imitation; and, still more, that it is passing away, will come upon many as the waking up from a dream. Still I hope and believe, with Mr. Aitchison, that it is a fact, and that an "English brick style" is gradually forming itself; that Street's new Law Courts and Pearson's new Truro cathedral will, by the time they are finished, be assessed by public taste at their proper value as clever collations of unoriginal details, and that we shall soon have not unworthy churches in a style of the day, planned to the wants of the day.

A step toward this has already been taken in designing the church which is one of the features of the far-famed Bedford Park estate; but we hope shortly, very shortly, to get beyond the weakly affectations of the æsthetic suburb which was lately described to you, with exaggeration of its picturesqueness, and suppression of its weak points, in Harper's Magazine.

Except for this significant phrase about our "imitation Gothic," I do not know that Mr. Aitchison's

review of our condition and prospects in art had anything which can be noted without the accompaniment of critical modification. A passing allusion to dancing as no longer a fine art, and impliedly as having been so once, may be quoted; though I have not yet heard of a movement for the reform of dancing, I should be



ROUGH SKETCH FOR "THE BURIAL AT SEA."
BY HENRY BACON.

sorry to say that there is not here a scope for the æsthetic reformer, our modern dancing being, as Mr. Aitchison remarked, rather a branch of gymnastics than an embodiment of the poetry of motion. The president declared for Sunday opening of museums and galleries, a question upon which men fight here as if



"THE BURIAL AT SEA." BY HENRY BACON.
DRAWN BY THE ARTIST FROM THE PAINTING.

the welfare of their own souls depended upon other people seeing or not seeing pictures on a Sunday; and he suggested an annual grand national and colonial holiday, to consist of the Derby week, with betting suppressed, and performances of oratorio and drama added to the horse-racing. I hesitate to ridicule anything; but it must be confessed that this proposal is so impractical that it may be thought to invite a smile. The Welsh eisteddfodan have not been so conspicu-

ously successful as to invite the addition of their features to the Epsom race-course, whatever may be said of the experience, in another department, of Ober-Ammergau.

The great fight in the art section of the congress to which I am referring was on the restoration of ancient buildings question. Some of our leading men in art—notably Mr. William Morris, the reformer of wall papers and carpets—are eaten up with reverence for everything except what is done in the present day. Creating for themselves, in imagination, an ideal past, they worship it, and put at little the claims and the works of the present. "This unwholesome sentimentalism," said the leading speaker on the restoration question, "has affected the judgment of many persons in regard to all the artistic side of life; and one form which it takes is the exaggerated worship of old buildings, quite irrespective of the merits or defects which a calm critical judgment might see in them." The natural conclusion from which state of mind, as the speaker went on to observe, is that there is no limit whatever to conservatism in regard to ancient buildings; that, however dilapidated, however useless to us at present, however really bad in style they are, they must be preserved till they come down of themselves, because they are relics of the past, and we poor creatures of the present can do nothing. That this is no exaggeration of the attitude which some of our more dreamy and emotional minds take up in regard to old buildings, was shown in the recommendation of another speaker, on the opposite side, whose view it was that a building such as a cathedral, when it became too far decayed for repair, should be allowed to "enjoy a sinecure," and a new one built for practical use beside it. I presume that your nation is now attaining an age at which buildings begin to acquire antiquity; so that the question may shortly be a practical one with you, as with us, and perhaps be as fiercely debated. Meanwhile some of the prettiest paper quarrels of the day arise out of it with us, and may at times afford you amusement as onlookers.

Reform of female dress scored a point or two at the Social Science Congress. The movers in this are beginning to see that dress has its artistic as well as its hygienic side, and that the female mind, impenetrable to considerations of hygiene, may possibly be influenced by those of art. Accordingly the artistic side is

being more put forward by the reformers, though the utilitarian aspect of the matter is still presented. It was urged at the congress that the "divided skirt" principle, or as the lady secretary of the Rational Dress Society boldly put it, "some sort of two-legged dress," would lend itself to a kind of picturesque grace such as was often admired in the national costumes of

peasantry. There is very little doubt that dress, whether upon the dual plan or any other, could be made picturesque if properly studied. The difficulty does not lie here; it lies with fashion, and the general want of education which prevails among the women of our higher classes, whose minds are for the most part veneered, not trained, and their power of dissociating what is in good taste from what is in vogue almost non-existent. That the "two-legged" principle will

gradually prevail, seems quite possible; the Rational Dress Society, with a countess at its head, hopes to introduce it soon in the form of costumes for lawn tennis, tricycling, and skating. If it comes, you will no doubt remember to credit it to your own account, as having been originated by the notorious Mrs. Bloomer.

And when it comes, I make no doubt, from what little observation I can take of your countrywomen, that they at least will accept it. I am sorry to say, in fact, that my impression is that they will accept anything, if they believe that it comes from the headquarters of fashion. Such American ladies as I see in London are pretty sure to accentuate the modes, whatever they may be; at present I see them with more pronounced crinolettes, and more artificial difference between the circumference of the chest and that of the waist, than most English ladies have run to. Cannot you trust yourselves to bring some of your admirable independence of character and self-reliance to bear upon this branch of design? You may, at any rate, take it that Paris is no longer the cynosure of fashion, and that we shall soon cease in England to look exclusively in that direction. If the dress reform movement goes well and wisely, art will gain ground, and artifice will lose it; Paris therefore, may be expected to lose its supremacy. It may be as well to add that the exponent of rational dress at the Social Science Congress did not endorse the "aesthetic" costume which has had a partial success among us; admitting its fitness for elegant loitering, she questioned its convenience for more active use.

Meanwhile among the visible effects of art upon dress is the issue this autumn, by our manufacturers to our tailors, of a class of stuffs, tweeds in particular, having the same kind of artistic value as that which Morris has given us in his wall papers and furnishing textiles. The general idea is harmonious blending of colors, in "mixtures" of which many are subtly artistic in a high degree. For the present, these fabrics are chiefly used for the overcoats or overcloaks of ladies; but they are many of them well adapted for introducing an improved element into the wearings of men.

Mr. C. Pfoundes, a gentleman who has lived much in Japan, and brings away intimate knowledge of its decorative art, has been lecturing us, for some time past, on our alleged misuse of Japanese motives. We do not, he says, either observe, or know, the esoteric significance of Japanese design, which has constant reference to legends and religious beliefs. That is so, no doubt. But most of us think we see our way to disallowing Mr. Pfoundes' criticism; to people out of Japan the inner meaning of their design is a matter of no moment; adaptation of a style which has originated in religious or legendary symbols is not without precedent in the history of art, and we may be quite content to use the Japanese vein of designing without a thought of its original intention. It may be added, perhaps, that this vein has already been exhausted, and we are getting tired of it in England. Its leading principle, that of providing a foil to symmetry, has been of late carried to capricious extremes, while its details, the swallow, the stork, and the bullrush, are as stale as the sunflower.

You have, I perceive, been devoting some attention in America to the decoration of ceilings in dwelling houses; it has lately been propounded here that ceilings should be abolished. That they are, literally, a "hollow mockery" seems beyond dispute; it is probable too that they are not conducive to healthful cleanliness. Very likely the next movement in house-building will be in favor of visible joists. We shall soon not have a single sham to hunt down.

What are you doing in domestic architecture in the United States? I ask the question, with some misgiv-

ing, as I see an account of the new "cottage mansion" built at Long Branch for President Arthur, and find it described as "Queen Anne in style, with a broken line of steep roofs and sharp gables." You have neither part nor lot in Queen Anne, and this looks like an insincere imitation of our latest English craze, rather than an honest indigenous inspiration. This I say with all reserve, not having seen an elevation of the new building; but it would be sad for a people like you to fall into mere imitative work, which, considering the difference of your materials, to say nothing of climate and habits, cannot quite suit your requirements. Save yourselves, if you can, from the mere affectations which obtain here, and beware of fashion, if you would evolve a national school of art and architecture.

Mr. Hubert Herkomer, A.R.A., is about to visit you; perhaps is already with you. He is one of the realest of men, and of the most versatile. His enthusiasms are many, and so are his powers; he will bring you no affectations; I bespeak for him your attention.



ANTIQUE EGYPTIAN PORPHYRY BUST.
IN THE LATE HAMILTON COLLECTION. (SEE "MY NOTE BOOK.")

It is one of the ambitions of our men of mark in England, to make an impression in America; but it is not always, I fear, the best man who gets from you the most attention.

JOHN CROWDY.

MINIATURE PAINTING ON IVORY.

MINIATURE painting, popularly understood, has, since the invention of printing superseded the art of the calligrapher and illuminator, been confined principally to portraiture, and the ancient vellum has been discarded for ivory and enamel. Ivory is preferred in modern practice for the soft semi-transparency of its texture, which communicates a peculiar delicacy to the colors, especially the carnations or flesh-tints. The ivory being cut in thin sheets, requires, however, on account of this property, something perfectly white and not liable to tarnish at the back to serve as a foil, other-

wise the effect of the painting might be quite destroyed by the darkness of the surface behind showing through.

Ivory being quite smooth, and without texture or absorbency, it is impossible to spread a flat tint. With the most dexterous handling, a little heap of color will collect where the brush first touches or leaves the surface, and the intervening space, which it may have been intended to cover with an even "wash," will present something of the irregularity of a flow of water on a polished table. Hence it becomes necessary to fill up the interstices of these irregularities with hatchings and stippings. The point and steel scraper are both used, to procure more rapidly the desired gradation, as well as to obtain mechanical regularity in the stipling, which has been much sought for, particularly by French artists. It is true that the labor thus involved may be avoided in certain parts by the use of body-colors—that is to say, colors rendered opaque by the addition of white. But body-color washes, from their unmanageable nature on ivory, can only be used in portions which can be covered at once, or do not require much finish, such as backgrounds and draperies; and here the surface of the ivory is, of course, sacrificed. Body-color applied in this way will give an even, flat gradation in a background, and impart a cloth-like effect to the representation of the modern male costume; but, from the difficulty of calculating when "wet" the difference of tone the body-color will assume when dry, it is useless for flesh-painting, if spread in coats so as to cover the ivory.

Opaque and semi-opaque pigments, of earthy and mineral extraction, were, we know, used in the flesh by the ancient painters on vellum, but then they were in general lightly stippled, not loaded; and such pigments may be worked transparently in the same way on ivory, though the modern miniature painters prefer the more transparent colors. Where body-color, therefore, is laid on in certain parts, so as to cover the surface, and the ivory shows through in other portions, the work can scarcely be harmonious. For this reason the use of body-colors, which are still employed by French miniature painters, has been discontinued by the English artists of the present century. Gum-water is the only vehicle besides simple water employed with the transparent or body-colors.

The large size of modern miniatures may excite some curiosity as to how a sheet of ivory can be obtained so much larger than the diameter of the largest elephant's tusk, especially when it is known that the sheet is not joined, as might be supposed. The tusk is simply sawn circularly—in other words, round its circumference; the ivory is then steamed, and flattened under hydraulic pressure, and finally mounted with caoutchouc on a mahogany panel.

We shall resume this subject shortly, when the interesting collection of Mr. Edward Joseph, of London, will be described and illustrated.

"MAHLSTICK" in (London) Society says: "I wonder who is the present possessor of that paint-box of Peter Paul Rubens, sold in 1880 among the effects of Mr. E. W. Cooke, R.A. The box of mahogany with pierced metal gilt corners and engraved hinges had its history written on a plate within: 'This box came from Antwerp and belonged to P. P. Rubens. It was purchased by Richard Cosway, R.A., principal painter to H.R.H. the Prince of Wales. He used it for many years as his color-box. Maria Cosway, his widow, presents it to Sir Thomas Lawrence, principal painter to His Majesty, George IV., and President of the Royal Academy, 1822.' Such an historical relic should surely be, or would in any other country be, national property, a glory of a national museum." Is it perhaps in American hands?

HOW TO RE-LINE PICTURES.

AN operation which is often necessary for old pictures, and which is the subject of much public prejudice, is that of re-lining. One is apt to believe that it is a mysterious and difficult matter, which only few of the initiated understand. In point of fact, there is nothing simpler than its ways and means.

A picture constitutes in itself a connected and solid crust, which is not in the least (as commonly believed) incorporated with the canvas or panel on which it rests; it can, consequently, be easily detached in a single piece. Given an old picture, on a mouldering or torn canvas, or on a worm-eaten panel, one can separate the painting from this canvas or panel, and place it on a new and similar foundation, or it can be transferred from canvas to panel, or from panel to canvas. More frequently, however, the old canvas is only strengthened by a new one.

Here is the method of procedure. We will take a picture which only needs the canvas to be strengthened. First, the painted side will be covered, for protection, with a layer of strong and fluid paste, on which a sheet of paper is laid. Then, when the paste and paper are dry, the canvas is taken off the old mount to which it was nailed, and placed on a table, face downward, the edges being held out by cramps or in some other way. All the roughnesses on the back are effaced with pumice-stone, then a new canvas (and in some cases a double canvas) is laid. Next a flat iron, lightly heated, is passed over the whole, to smooth it and dry the glue between the two canvases. The picture has now only to be turned over, the paper and paste taken from its face, and it can be nailed on its mount again, or, better, on a new mount. The operation is thus concluded.

is covered with a fine gauze. When this gauze is quite dry, it is also covered with several successive layers of paper carefully stretched and glued, so as to form a

order to dissolve the preparation which causes it to adhere to the under surface of the painting; and when it is sufficiently soaked, probably in thirty to fifty minutes, the canvas is removed; beginning in one corner and taking it with much precaution on the cross, little by little it is separated from the subjacent crust. When the whole is entirely removed, a fine gauze is applied to the painting, then a single or double cloth, an iron is passed over it, finally the painting is again nailed on a fresh mount, and the cardboard and glue which protected it in front are taken off.

The transfer of pictures from a panel is not more difficult. After the surface is protected with cardboard, and the picture is laid on the table, face downward, the panel is attacked with plane and chisel. The wood is gradually shaved away until near the painting. Then every precaution must be used to leave the under surface of the picture entire, and moisture is employed to take off the last particles of wood. Lastly, a new panel or a canvas is applied to the picture detached in this guise.

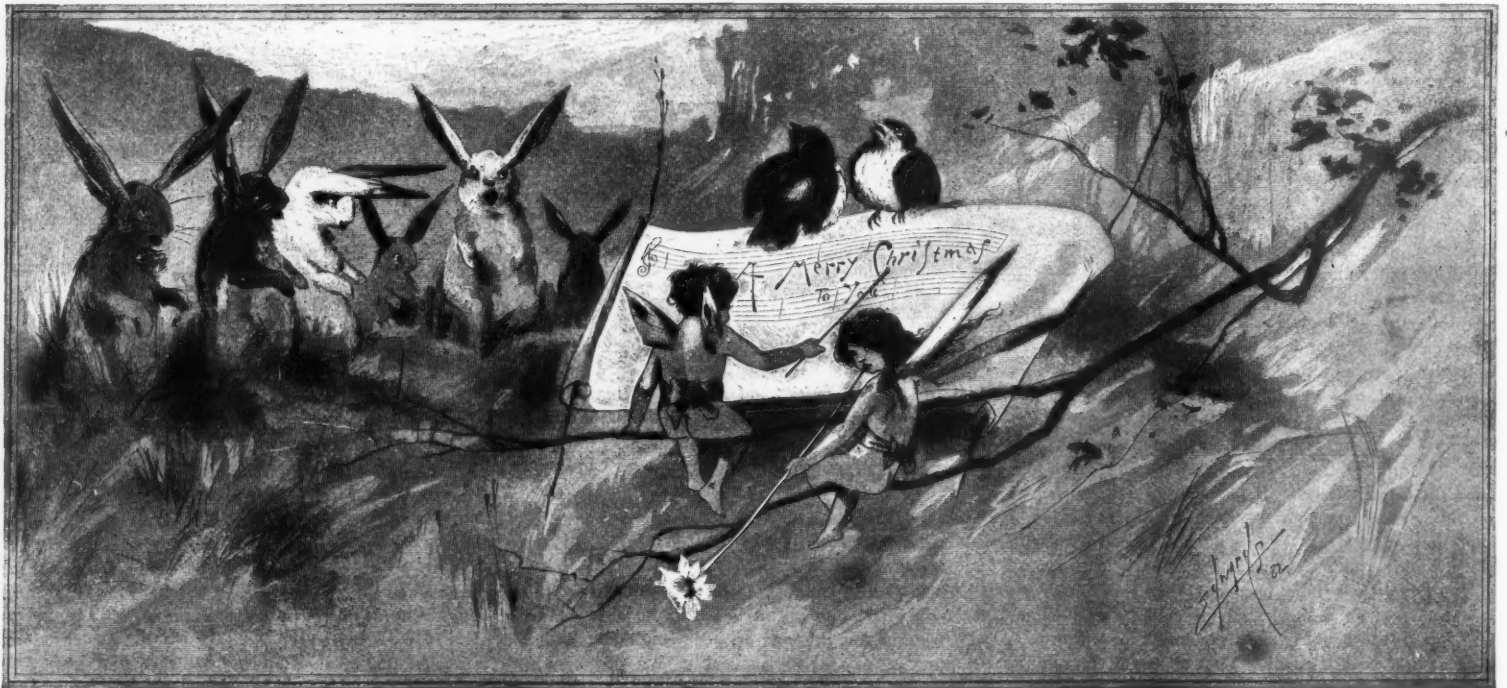
It will be seen, therefore, that all these operations are very simple, and that the pretensions of professional re-liners to some mysterious art are perfectly unjustifiable. Every amateur endowed with a little patience and manual dexterity may manage to re-line his pictures himself, as well as clean them, if he cares to take the trouble. He must begin, of course, with pictures of little value before venturing to touch those of greater worth.



CHRISTMAS CARD DESIGN. BY G. W. EDWARDS.

pasteboard. When this again is dry, the canvas is unnailed from its old mount and stretched face downward on a very smooth table. These preliminaries be-

IN fruit and flower painting in water-colors transparency and brilliancy are very important: seek colors that possess these qualities in the highest degree, and be careful to get them on with as little disturbing of the under tints as possible. Commence with a clear



CHRISTMAS CARD DESIGN. BY G. W. EDWARDS.

Now, let us take a picture of which the canvas is entirely destroyed and which must be taken off and transferred to a new one. After having coated the face with a thin glue made from hides, or from garlic and water, it

ing over, the more delicate operation begins of taking from the picture, which remains affixed to the cardboard, the old canvas at the back. This is begun by damping it with water by means of a wet napkin, in

neutral tint for the shadows, and finish with the transparent colors, using body color very sparingly in the sparkling lights of fruit, the stamens and pistils of flowers, and perhaps occasionally on a slender stem.



PLATE CCXVII.—DESIGN FOR A PLAQUE OR PANEL. "Lilac."

(For instructions for treatment, see page 132.)



o
m
n
p
P
th
fo
ta
th
m
fr
o
th
to
sv
th
in
li
A
sa
so

bu
T
la
be
ce
an
ful
an
the
lux
sta
an
at

the
du
col
ful
by

MARVELS OF STAGE MECHANISM.

THE scenery and stage mechanism at the performance of Wagner's "Parsifal" at Bayreuth must have been marvellous. Appliances quite unknown to American managers seem to have been employed, for instance, to produce the moving scene in the first act, in which Parsifal and Gurnemanz appear to be walking through the forest to the Hall of the Grail. Some idea may be formed of the difficulties to be overcome in the presentation of this effect by the following stage directions in the libretto: "Gradually, while Parsifal and Gurnemanz appear to walk, the scene changes imperceptibly from left to right. The forest disappears; a door opens in rocky cliffs and conceals the two; they are then seen again in sloping passages which they appear to ascend. Long sustained trombone notes softly swell; approaching peals of bells are heard. At last they arrive at a mighty hall, which loses itself overhead in a high vaulted dome, down from which alone the light streams in." These directions, a writer in *The Academy* says, were carried out to the letter. He says: "The Hall of the Grail, again, is a truly splendid scene. On most stages the impression of an enormous

ber of printings." The following detailed description of the process is given in *The Printing Times* and *Lithographer*:

"A photographic negative of the picture to be reproduced is made, and from it are printed five proofs in gray color. An artist who has been used to chromolithography is then employed to work up these photoprints, but instead of working by stippling, hatching, etc., he employs definite tints, composed of white and black, mixed to form five different gradations from white to black. On the one that is to represent the yellow he first paints out in white wherever yellow is not to occur; he paints in black what is to be a full yellow, and the intermediate gradations are laid in with the varying shades of gray. In like manner are painted up the impressions representing the blue, red, gray and brown printings. From these prints photographic negatives are taken of the size the work is to be. Thick glass plates are then covered with a film of gelatine made sensitive to light by means of a bichromate salt. The negatives having been placed upon these plates, they are exposed to light for a few minutes, and are then washed to remove the yellow bichromate salt. They can now be printed from after the manner of

subject demands. Of course there is no necessity for thus limiting the 'blocks' to five, although at present it has not seemed good to the inventor to exceed that number. The results, in gradation and delicacy of tone, are certainly superior to ordinary chromolithographs, and we understand they can be produced at such a cost as would allow their being printed 'even on match boxes.' A further advantage over chromolithography consists in the fact that reproductions can be obtained direct from nature, instead of invariably following the interpretation of any particular artist. Several instances have been submitted to us of still life subjects, vases, and jugs, taken from the objects themselves, with most satisfactory results. We should like to see a landscape printed in this manner, from nature direct."

THE LOWELL HOLIDAY CARDS.

SINCE referring last summer to the designs for Christmas and New Year's cards to be published by Messrs. John A. Lowell & Co., of which advance proofs were sent us for notice, we have received the



HOLIDAY CARD DESIGN. BY G. W. EDWARDS.

building is produced by a carefully painted perspective. The immense depth of the stage at Bayreuth allows the large hall itself to be presented as a reality; and it will be seen at once how much is gained by the long processions of knights and youths entering from the back and traversing the entire length of the hall. Wonderfully painted, down to the smallest detail, are the forest and meadow scenes of the first and third acts; while the magic garden of Klingsor in the second, with its luxuriance of tropical vegetation, is a most gorgeous stage picture." The Hall of the Grail was painted as an exact counterpart of the interior of the Aya Sophia at Constantinople.

THE RIVAL OF CHROMO-LITHOGRAPHY.

LAST month our London correspondent referred to the new Hoeschotype process, which claims to "reproduce works of nature or of art in facsimile or natural colors" in five printings at most, "with greater truthfulness and with greater delicacy than can be obtained by means of chromo-lithography by five times the num-

ber of printings." The following detailed description of the process is given in *The Printing Times* and *Lithographer*: "The manner of production in this new method will be easily understood from the above description by any one conversant with the 'Woodbury' process of printing photographs. Where the new process most palpably shows its superiority to chromo-lithography is in the fact that every grade of intensity, from the lightest to the darkest, of a particular color, is obtained at one printing. The order of color precedence in the printing is first yellow, then red, of the particular tone required, then blue, giving the greens, etc., then gray deepening into black, to give the requisite force, and finally the peculiar general tint of local color which the

entire series. The cards are all in black and white, but are engraved on steel with so much delicacy that artistically we consider them much superior to the average holiday card printed in colors. Of their graceful fancy in design the reader will be able to judge by the examples we have reproduced by permission of the publishers. It is due to the latter that we should remind the reader that in reproducing them, and slightly enlarging them, it has been impossible to retain the mechanical delicacy of the originals.

THERE is a class of sitters who insist upon being painted precisely "as they are;" they desire no modifications, but wish to see simply their veritable selves without flattery or qualification. Frequently the younger artist, in the simplicity of his inexperience, endeavors to meet their wishes; but however satisfactory, in certain cases, such a portrait may be to the artist, it was never yet wholly agreeable to a sitter; for in respect of personal appearance human nature is at least "indifferent honest," and does not love unpalatable truths,



PAINTED CHINA DOOR-PLATES.



DOOR-PLATE DESIGN.

WHILE, as we have remarked before, amateurs in ceramic decoration in this country excel in painting on the round, those in England seem to confine themselves almost exclusively to the decoration of flat objects. At the Howell and James annual exhibition this year, added to the usual array of plaques, plates, panels and tiles, in response to the offer of special prizes, several designs for door-plates were submitted. We reproduce herewith the two which won the premiums in this contest, as suggestive to American china painters who may like to try their hands at a pleasant variation from the usual plaque or tile. The introduction of porcelain buttons to be decorated for ladies' dress, which we noticed last year, had not much to recommend it to serious attention. But with the door-plate it is different. It protects the paint against the finger-marks of the younger members of the household, and if handsomely decorated to accord with the room will be gladly welcomed by the careful housewife as something useful as well as ornamental.

In the models we have given, flowers, it will be noticed, are the motives in each, Miss Henn choosing the conventional and Mrs. Swain the natural treatment. The files of *THE ART AMATEUR*, with its numerous panel designs, afford abundant opportunity, it will be found, for the selection of subjects for this form of china decoration. Until lately it has been difficult for amateurs to buy the white china for door-plates. But now it may be readily obtained from dealers in such ware.

FAÏENCE DECORATION.

THE illustration of Chas. Schmidt's plaque of "Kingfishers" at the late Paris Salon des Arts Decoratifs suggests a few words in regard to the term "barbotine." A correspondent—who being a practical faïence painter ought to know better—says he has read that "barbotine" is "one of the newest things in china painting," and wants to know why we have not described it. This is certainly amusing. In the first place it is not china painting at all, but faïence painting. Barbotine painting is nothing more nor less than what in this country has long been practised as "Limoges" decoration, so called on account of its similarity to the Haviland faïence decoration made at Limoges, which was the first "slip" painting introduced into this country. We need hardly say that the process has been fully described in our columns. Its rediscovery by our correspondent under its less familiar name of "barbotine" reminds one of Molière's Monsieur Jourdain, who, late in life, found that he had been talking prose all his days without being aware of the fact.

On the opposite page we give an illustration of faïence decoration of a different kind. The colors are not enamel, but being mixed with some vitrifiable matter become glazed in the process of baking. The palette is not known yet in this country. For vividness in effect it is superior to the barbotine process,

and it also seems to offer opportunities for bringing out detail and local color that are not afforded in the necessarily broad handling of "slip" painting.

CURIOUS ROUEN FAÏENCE BUSTS.

AMONG the great curiosities of faïence art manufacture, the four busts of old Rouen were symbolizing the seasons, one of which is shown on page 123, hold a place,



DESIGN FOR A CUP AND SAUCER.

BY JAMES C. BEARD.

in the estimation of connoisseurs, hardly second to the celebrated violins of faïence illustrated in an early number of this magazine. At the late Hamilton sale in London they were bought by the Louvre. They are reckoned an excellent acquisition by French critics. According to The London Academy, they turn out, however, not to have been made by any of the Levasseurs to whom the Hamilton catalogue attributed



"KINGFISHERS." BARBOTINE PAINTING. BY CHARLES SCHMIDT.

EXHIBITED AT THE LAST PARIS SALON DES ARTS DECORATIFS.

them, but to have been executed by Nicolas Fouquay, a celebrated Rouen faïencier of earlier date. At least in the inventory of Fouquay's effects after his death, which took place in 1742, there are mentioned "five large busts with pedestals of faïence," seemingly identical with these. The Fouquay manufactory afterward passed into the hands of the Levasseur family, who continued to work it many years; but the owner in

1847, being obliged to suspend payment, sold these busts to a dealer, who afterward resold them to the late Duke of Hamilton for about £280. Such is the history given of the busts by a writer in the *Chronique* who brings forward more evidence than here quoted. The fifth bust, which would seem to have nothing to do with the seasons, is now in the South Kensington Museum, to which it was presented by the Duke of Hamilton.

PAINTING ON CHINA.

A NEW treatise on "Painting on China" is before us. The author is James C. Beard, and Dick & Fitzgerald are the publishers. If the novice, on buying the book, will, without delay, tear off the hideous cover (which positively makes one's teeth chatter), and then proceed to study diligently the directions given by the author, he will find he has just the guide he needs—one as simple, cheap, and practical as any published.

The reader has, more than once, travelled over the same ground as is covered by this publication. But there is such a charm about the writer's easy, lucid style that we cannot resist the temptation to give some specimen extracts. These, while perhaps containing nothing which the practised student has not been told before, will profitably refresh his memory on some important points of technique, while to the person who has long been hesitating about engaging in this seemingly inaccessible art they may give the needed impetus to a first attempt. The technical difficulties of china painting are generally overestimated. If any mere verbal teacher can diminish them, Mr. Beard, we should say, is certainly that teacher.

From his directions for the use of colors, we extract a few useful hints:

Blues require to be carefully handled. A delicate pure blue is very easily injured by contact with yellows, iron colors, purples, or the steel knife. Blues are always laid in thin washes, and the shade deepened by successive washes. They usually require the addition of more fat oil than the other colors, to render them sufficiently pliable. Shadows in blue drapery and flowers are made with a darker shade of blue, or with gray. Platinum gray should be used here, as it contains no iron. Turquoise-blue can be used "in relief" in the same manner as permanent white, and remain opaque above the surface of the china after firing. For this reason it is used with pretty effect for spots on the wings of butterflies, jewels, small blue star-flowers, and for decoration where a fixed pattern for borders is designed.

Blue combined with yellow (which should be jonquil-yellow or yellow for mixing) makes bright shades of green.

A blue sky is improved and made more true to nature's own blue by the addition of a little light green mixed with the blue. Blue morning-glories require a shading of light carmine. In blue flowers with a yellow centre scrape all color carefully away, that the yellow can be placed directly on the china. A blue outline for flowers of lilac color (lilac for grounds, or sky blue with carmine No. 1, produces lilac) will very much in-



DOOR-PLATE DESIGN.



PLATE CCXIX.—DESIGN FOR A PLAQUE ON TOMB.

(For instructions for treatment, see page 132.)

3 OF 4
1/4



PLATE CCXVIII.—DESIGN FOR A PANEL OR TWO TILES. "Seckel Pears."

CONTRIBUTED TO THE ART AMATEUR BY I. H. S. N.

(For suggestions for treatment, see page 132.)



Vol. VII. No. 6. November, 1882



THE UNIVERSITY OF CHICAGO
LIBRARY





PLATE CCXIX.—DESIGN FOR A PLAQUE OR PANEL. "Honeysuckle."

(For instructions for treatment, see page 132.)

ART AMATEUR
PUBLISHED BY THE
AMERICAN ARTISTS' GUILD
NEW YORK



tensify the lilac tint--an improvement when the flowers are on the white ground of the china. Light sky blue is liable to scale unless it is applied thinly.

In shading colors containing no iron, the brown must not be laid over the color, but directly on the china, the other color having been scraped away from this spot, or the china left unpainted.

Dark brown is used for trunks and branches of trees and for touches of brown in leaves. Brown with a touch of carmine is used for autumn leaves. Yellow-brown is used for earth, shaded with black. Brown No. 108 is used for brown hair, varieties of tint being made by touches of blue and shaded with black. Brown for eyes is also shaded with black; a little yellow mixed with the brown lightens the tint for the markings next the pupil.

Carmine requires great care in handling. Too much oil causes them to shrivel in the firing, and they should always be applied in thin washes, as otherwise they are apt to turn yellow in the firing.

Carmine is sometimes called the "test" color, as it is used for testing the temperature of the kiln. A piece of china colored with carmine is placed so that it can be drawn from the kiln without disturbing the articles firing. In too low a temperature the carmine fires a dirty yellow; a too intense heat turns it purplish. When it comes out a clear rose tint, it is safe to consider that the articles fired with it are sufficiently "baked," unless some of the "hard colors" requiring the most intense heat are used in the decorations.

Carmine mixed with purple is used for making grayish shadows in foliage. Carmine is used in painting pink flowers on china, the shadows done with light gray, or a gray made with carmine and apple-green. The strong shadows in carmine are made with purple. A touch of carmine is sometimes used to tone down a green that is too staring. When a "touch" is directed, it is meant that a little carmine is laid in touches upon the color after it is dry, and not mixed with it.

Carmine and other colors containing no iron can be safely mixed with greens, for they contain little or no iron. The deepest and darkest shadows in green foliage are made with purple and carmine.

For the leaves necessary in ordinary flower-painting, light and dark greens are usually sufficient.

Brown-green is made for the shading of green leaves; and red touches in green that are placed over the color are safest in brown violet, and the intense red sometimes seen at the tips of leaves must be placed upon the clean china.

In leaves and foliage always contrast cold lights and warm shadows; warm shadows are made with the greens combined with reds, ochre, and yellow; cold colors are where black and blue are used. Green is intensified by being in near contrast with red.

Grass-green is the local tint of foliage; the lighter shades are made by mixing blue, jonquil, or mixing yellow, using more yellow as lighter tints are needed. For the first shadows use brown-green, adding more color as the shadows grow darker; a dark blue added makes a very dark shadow, and black-green is used for a mass of foliage in a dense shadow.

For water use apple-green mixed with sky-blue; for dark reflections and shadows use black-green; lights

on the water are made with grass-green; foam at the edge of waves or ripples as they break against rocks is made with little touches of Chinese white used thick.



"WINTER." ROUEN FAIENCE BUST.

IN THE LATE HAMILTON COLLECTION.

Copper-green sometimes turns dark; chrome green is very permanent.

Grays are often made by combining other colors—

color, and causes flowers and figures to "stand out" from the background. Gray is used for the shadows in white drapery and flowers; black, to which a little dark gray is added, makes a deep shadow.

Coral can only be used slightly and in grounds, as it sometimes changes to yellow. It can be used with beautiful effect in a ground which requires to be fired at a low temperature. Carnation pinks are carnation shaded with violet of iron. Roses are made with rose Pompadour (a grounding color which is used in this case) for wild rose, and a deeper shade made by repeated washes for common rose. For the red in Chinese and Japanese figures and pictures use capucine-red.

For the red in flesh use the flesh tints, with a thin wash for a pale color. Iron yellow must not be added to make this pale tint, for it devours the red in firing; two or three washes of flesh red No. 2 are used for ruddy tints; the lips and marking of nostrils are violet of iron. A fainter red is flesh-red No. 1, retouched with No. 2. When the face is high colored, yellow-brown can be used with the reds for the local tint, and the cheeks touched with carmine.

Purples in vitrifiable colors are equivalent to crimson lake in oils. A rich crimson flower must be painted with crimson purple shaded with the same.

Ivory-yellow will sometimes completely destroy a color with which it is mixed. Yellow used for wheat (permanent yellow) can be made to stand out by using the color thick, breathing upon it to soften it. If red markings are required in yellow flowers the china must be "reserved"—that is, left bare—for the red. Yellow flowers are outlined in yellow-brown, or with a darker shade of yellow. Shadows are made by combining deep yellow and ochre, or a gray made of deeper silver yellow with a touch of purple.

Mixing yellow combined with a little flesh red makes a flesh tint.

Black should always be mixed with a little blue when used in thin washes, as it is apt to rub off if used alone. The black marking on the wings of blue butterflies should always be iridium black.

All colors will lose some of their strength when fired; the tints must, therefore, be used darker than they are to appear finally. If the tint after firing is much too faint, another wash can be added and the article refired.

A patch of color applied moderately thick may be made to distribute itself more evenly by breathing upon it.

A little color on the palette for delicate fine work can be better prepared by breathing upon it to soften and render it pliable.

In regard to subjects for beginners, Mr. Beard wisely suggests that those only should be attempted that are within the scope of the artist's powers. Flowers, butterflies, etc., are much easier for the amateur's first attempts. The outlines of flowers must be correctly and precisely drawn, but the painting of most flowers, if the natural colors are selected, is not beyond the ability of amateurs, while the correct pos-



"ROQUEBRUNE." FAIENCE PANEL. BY GUSTAVE NOEL.

EXHIBITED AT THE LAST PARIS SALON DES ARTS DECORATIFS.

reds with greens, carmine and green, blue, brown and pink. Experience shows how to obtain the desired shade.

Gray is used for outlining flowers, branches, and figures of all kinds. The gray contrasts well with any

ing of a figure and graceful shading of drapery require artistic knowledge and perception.

We reproduce from Mr. Beard's book the gracefully shaped cup and saucer, illustrated on the opposite

page. The decoration consists of a clever arrangement of the delicate leaves and pink flowers of the dicentra, the model of which is not difficult to obtain.

THE CHINA OF OUR GRANDMOTHERS.

VII.—ENGLISH PAINTED POTTERY.

THE first illustration shows a remarkable piece of modelling and color, in the shape of an old English



FIG. 1. STAFFORDSHIRE BEER MUG.

"toby" or beer mug, made by one of the Woods, of Staffordshire, who were celebrated for such pieces. This mug is eleven inches in height, and is of very fine textured pottery. The coloring is excellent and the expression of the jolly "patroon" is inimitable. These old Knickerbockers were wealthy as a class, and enjoyed the good things of life with great zest. Among their everyday luxuries none was more common than the pipe and mug. The possessor of this old mug was

much puzzled for a time as to the true meaning of the inscription upon it: "Success to the wooden walls." During the war of the Revolution fighting behind "wooden walls" meant fighting on shipboard, but there is no sign of war upon the face or form of this well-kept Knickerbocker relic. At last, in reading the history of Albany, New York, called New Amsterdam while in the possession of the Dutch, it was learned that the citizens built for their protection a high wooden wall around the city, flanked by stone buttresses, the re-

straw-color, and his silk hose of flesh tint; his black shoes are adorned with silver buckles, and he wears a cocked hat, from which the owner of the mug sipped his beer. All these light colors are as delicate as the tints of modern ball dresses, and are covered with a fine glaze. The pedestal is painted over the glaze in colors to imitate a grassy bank and the mossy bark of the tree, one limb of which makes a handle to the mug. This piece was purchased from an old colored woman of Washington, who was "ailing," and was willing to sell the "funny ole man" for money to buy medicine. She had once belonged to a Maryland family named Brice. At a loan exhibition in Georgetown several fine old pitchers were exhibited by a Mr. Brice of Maryland, who is doubtless a member of the same family. One of these pitchers had belonged to Henry Clay, and is very handsome. It is of pottery with figures in relief painted in rich colors, the subject being a hunting scene. Two others were of copper-lustred ware, with a central band of blue, containing classical figures in white relief.

The plate (Fig. 2) is of very fine old cream pottery, with flower decorations in brilliant colors. The border flowers are moulded in relief and then painted in colors as rich as those in an oil painting. The large central bouquet is upon a flat surface, but the colors are the same. Brilliant yellow, light green, brick-red, purple, maroon and pink, make the plate a mass of bright hues. The mark, which consists of three dots and a long stroke, is not to be found in any of my books of reference. It is probably Bow or Plymouth ware, and is certainly a rare specimen. A plate of the same manufacture, but with no mark whatever, was exhibited at a late loan exhibition. The relief decoration was of tulips and other flowers in a wreath, and the centre of the plate contained the following verse:

"Art thou not dear unto my heart?
O search that heart and see:
And from my bosom tear the part
That beats not true to thee."

The second plate (Fig. 3) is of Leeds pottery, the mark being an arrowhead. The border is painted a bright greenish yellow, and the delicate sprays of flowers are of the natural colors. The centre is white with a spray of the same flowers. The date is 1770. The paste is fine, and the painting well executed.

The salad bowl (Fig. 4) is one of the most valuable pieces in my collection, being an undoubted piece of old Bow pottery. The mark is a tiny bow in red pencilling, with a featherless arrow projecting from its centre—exactly corresponding with the mark in Hooper and Phillips' "Marks and Monograms," published in London. The date is 1730 or '35. This piece is elaborately decorated,

inside and out, with flowers and musical instruments borrowed from the Chinese. The colors are blue, lemon-yellow, maroon, red and pale brown, the last color being applied over the glaze and used only in veining the leaves. The other decoration is very rich underglaze painting, with the blue predominating. The handles show an entirely different decoration, being covered with a thick and brilliant blue enamel,

overlaid with leaves and scrolls of gold, the latter being still rich, though much worn. This blue enamel is much richer than that in the body of the dish. The form is ornate and the piece is as beautiful as some of the finest porcelains. The paste is certainly pottery, though more heavy and strong than in the first-mentioned pieces. All of these are rare specimens of English painted pottery.

MARY E. NEALY.



FIG. 2. BOW OR PLYMOUTH PLATE.

FEW colors are found in Indian pottery, and dark and light tints of the same color are the usual style of coloring. The designs are mostly in outline, with no shadows. Some of the early specimens of pottery are said to be identical in character with the vases found in the Etrurian tombs, dating from about a thousand years before the Christian era.

CHINESE white applied as a background for plaques gives a very soft effect to flowers painted upon it, the background absorbing the hard lines.

THE conventionalized representations of natural objects popularly termed Gothic fail to obtain general acceptance for ceramic decoration, though delightful



FIG. 4. SALAD BOWL.

when carved in stone and combined with architecture. So, too, the less rude but quaintly precise treatment known as mediæval satisfies only certain minds trained to severe taste. Ornament constructed on mathematical principles—by analysis of the construction of natural forms—though admirable for other purposes, such as work in wood or metal, has only a limited number of admirers when used for ceramic decoration. It is felt to be monotonous; both eye and mind grow quickly weary of its repetitions; and it ceases to excite interest or even attract notice when its ingenious composition has been traced out. There is a craving for more easily recognized resemblance to nature that will not be gainsaid, and it is possible to meet this want without any sacrifice of the principles of true decoration,

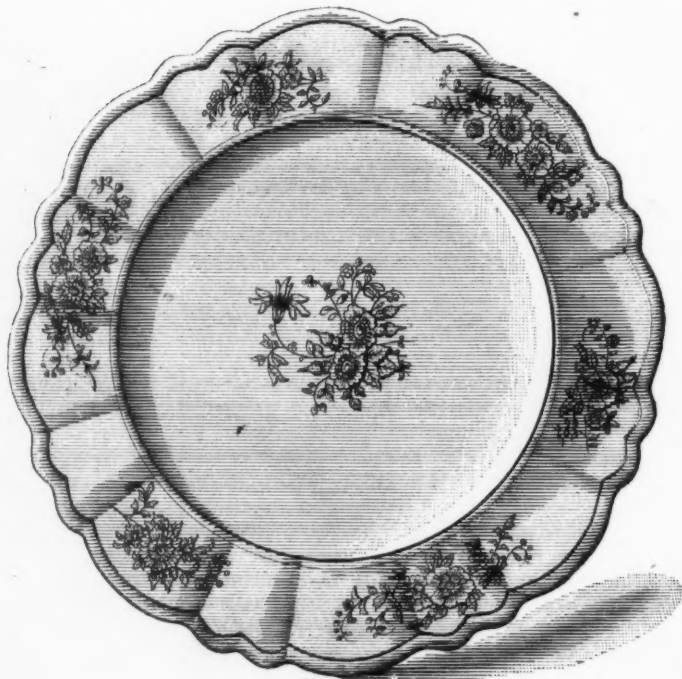
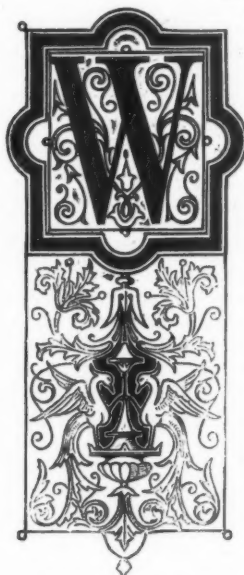


FIG. 3. LEEDS PLATE.

mains of which may still be seen. There is little doubt that the mugs, of which this toby is one, were ordered to celebrate the successful completion of those walls. The old-time "patroons" dressed well. The figure shown here has powdered hair and wears a coat of peach-bloom tint, possibly a fellow to the one celebrated by Goldsmith. His waistcoat is of a delicate lilac hue, with a double row of buttons; his breeches are of

DECORATION & FURNITURE

THE ART POSSIBILITIES OF STOVES.



WITH the fall of the leaf and approaching winter we utter our annual protest against the hideousness of the American stove, and implore some manufacturer with a sense of his country's shame to come to the rescue and give us something better. As last year we accompanied our wail with pictures of two old-time European stoves of artistic design, to remind him that there is no necessity for inflicting upon us the conventional cast-iron abomination, so we select for the present notice a classical and beautiful model for his study and emulation.

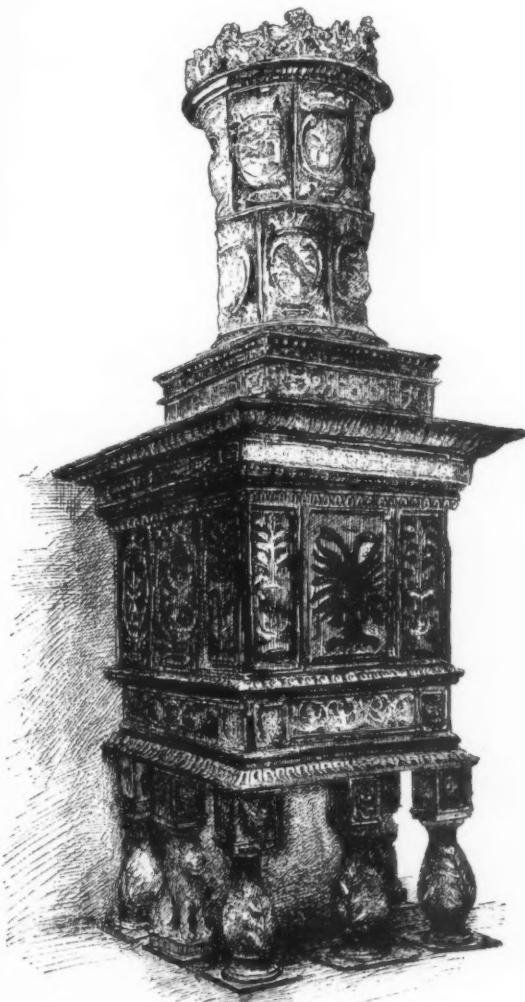
The original of our illustration is in the Nuremberg Museum. The design, it will be observed, is not opposed to the construction of some of the American stoves of to-day. But how unlike them in its graceful outline and beauty of decoration! Notwithstanding the apparent hopelessness of the situation, we are still loath to believe that the art of making an inoffensive-looking heating apparatus has wholly left us. Of the early American cast-iron stoves, few were without some saving grace of form or proportion. But, as in many other departments of industry, our first efforts were our best. Later stoves burn less coal or wood; but the older ones gave more solid comfort and did not so distress the eye. Perhaps their time has gone by, never to be recalled; but if we must have stoves, and if the art of iron-casting has been hopelessly vulgarized, why cannot we take a hint from the sensible German custom of surrounding the ugly iron case with a covering of beautifully glazed tiles? We make such tiles, as good as are to be found in the world. We also make the most atrocious affairs in cast iron that can be seen on earth. Why not use the first to cover up the second? The German stove generally puts on some sort of architectural appearance, as in our model, and always makes a pleasant object in a room. It is to be hoped that while stoves still continue to be used among us, we will follow the example of the fatherland, and, like the tired artist in Richter's little drawing, toast our slippers against a moderately warm tile in a warm room, instead of roasting and shivering at once before some cast-iron monstrosity from the classic neighborhood of West Troy.

The key to the whole trouble, we believe, lies in the fact that the manufacturers for their designs are wholly dependent upon the pattern-makers. These wretched mechanics who have not the ghost of an original idea will doubtless go on perpetuating their abominations so long as their customers demand from them nothing better. In England, where the idea of the American stove has been lately adopted, we understand that decided improvements have already been made both in form and decorations. No less famous an artist than Mr. E. J. Poynter has not found it beneath his dignity to make designs for the manufacturers. Are not any of our own manufacturers enterprising enough to pay an artist a good price for an artistic model? Can it be that a year has rolled by again, and, entering upon another winter, we must still patiently submit to the disfigurement of our otherwise well-furnished rooms by the presence of the conven-

tional cast-iron horror which happily we have managed to conceal since last spring?

CONCERNING BOUDOIRS.

THE word boudoir, from the French "boudier," to sulk, shows the original purpose of boudoirs plainly enough. They were meant to be the especially and particularly private room of the lady whose bedroom they adjoined, where she might "boudier" if she chose, or receive a few favored intimates of either sex, without offence to the conveniences, which forbade them her "chambre à coucher." Boudoirs are as French in their character as in their name, and are of scarcely earlier date than the eighteenth century, that airy and graceful century which came to such a tragic end.



GERMAN RENAISSANCE STOVE.
IN THE NUREMBERG MUSEUM.

Novelists of a certain class are very fond of making the mise-en-scene of their stories in boudoirs, regardless of the time of their starting or the place, but one can scarcely think of an Elizabethan heroine in a boudoir, or imagine a boudoir furnished with Jacobean oaks and Queen Anne brasses, without a sense of artistic unfitness worthy of Eastlake himself. Indeed, to be true to their name and origin, they should be small and gay, quite of the tiny, attar-of-rose-scented jewel-box order. Fragonard, Natoire and Clodion decorated little rooms, never more than fourteen feet by ten in size, that were the delight of Marie Antoinette and her court ladies of honor. Boudoirs have never been thoroughly naturalized in a foreign country, and remain still exotic to the domestic ways of our Anglo-Saxon race. American and English wives do not need a coquettish room as frame

for coquettish toilets in which to receive a ceremonious visit from the "mari," and so the American boudoir is more likely to become a sort of family room, or "morning room" as they call it in England, than to retain its original character.

Personal taste has more scope and range in a "sitting" or "morning" room than in a purely legitimate, and therefore eighteenth century and French boudoir. Nothing more classic than the most effeminate Renaissance art has any right in the latter, and the Venus di Milo would be as much out of place there as a mediæval crusader or the Farnese Bull! True modern taste has a cosmopolitan and comprehensive idea of combining and harmonizing the productions of various times in what is called the nineteenth century boudoir; but a glance at the room, its decorations and dimensions, shows it to be not really what it is called, but a very

handsome and artistic drawing- or sitting-room. In one I have in mind, the decorator has supplied a frieze of Lincrusta-Walton—white relief on sage-green ground. The dado consists of a leather paper of brown, with shaded figures. A walnut moulding separates the dado from the hanging, which is some textile stuff of Venetian-red, stretched smoothly upon the wall. The French windows are draped with Flemish tapestry and screens of Cordova leather stand before the doors. The table is of inlaid satin-wood of the Adam style now in such full English Renaissance. The chair is Queen Anne style, upholstered in a tapestry, harmonizing with the general tone of the room. One or two tables are covered with old Damascus embroidery. There is also a table of French marquetry with a base of gilded carving. A cabinet for books and knick-knacks and a writing-table are of satin-wood inlaid with dark woods, while the chimney-piece is of sombre oak carved in Renaissance patterns in low relief, the sides guarded by caryatides in form of Tudor terminals.

In ordinary English boudoirs nowadays Oriental decoration has its day quite as much as the Louis Quinze or Louis Seize styles. The rich stuffs, glowing like veiled carbuncles and topaz, or delicate with mystic hints of slumbering splendor, and the tarnished or brilliant metal work, have their devotees of all lengths of purse. A pretty Oriental boudoir, be it said, may be designed at much less expense than the dainty but costly affairs, all satin-wood, ormolu and porcelain, that are in the real boudoir style. Many an effective Oriental boudoir has scarcely any real furniture at all, being filled mostly with divans, tables and cushions which need only Eastern stuffs thrown over Occidental carpentry to seem as if bodily transported from Damascus, or from the palace of some Kohl-eyed princess of Hindostan.

One especially pretty room of this style is one of the innumerable boudoirs of the Vanderweyde electric light studios on Regent Street. Mr. Vanderweyde himself is an artist, and it may be guessed that this modest little room several flights of stairs above its more costly and elaborate sister dressing-rooms, is a purely artistic whim of the owner and meant more for self-gratification than for the admiration of the common run of visitors. The walls of this bijou room are covered from ceiling to floor with Syrian curtains, fluted and arranged tent fashion from the centre of ceiling. These Syrian curtains are "Liberty stuffs," pale yellow with vertical bands of darker yellow, and cost only two or three shillings apiece. The windows are draped with the same stuff, with the difference that the bands of darker yellow run horizontally instead of vertically. The same drapery frames the mirrors, and festoons itself above the doors. Syrian rugs, amber and dusky red, cover the floor and invite one to rest upon the wide divans. Ostrich eggs—not Syrian by the way, but of such Oriental decorative character as makes them perfectly

in keeping—hang from various coigns of 'vantage in African nettings, some green, some gold. Several Oriental instruments of music, barbaric and curious, hang upon the wall, while "bits" of Oriental pottery and dim, graven or sculptured metal, are artistically placed all about the room.

A room in thoroughly boudoir taste was lately designed by a London decorative art company. The walls were hung with satin brocade, rose du Barry covered with an Adam design in yellow ivory, airily and gracefully Pompeian, as the real Adam designs usually were. The satin hangings were set in panels and edged with narrow mouldings of gold. The cornice and dado were structural mouldings of scroll and shell in gold, while the lower part of the wall was panelled in flatted white, outlined by pale gold. The ceiling was treated in the same manner, and the curtains were of satin like the walls in ground color, with the ivory designs, however, much more delicate and less sculptural, more like fine tracery. This difference entirely changed the tone of the window drapings from that of the wall panels and relieved the ensemble from any monotony of effect. The upholstery of the fragile-looking but graceful chairs was similar to the curtains, and the backs of the chairs themselves were in frail converging lines something like the "lyre" backs of the last century. The rest of the furnishing was a shine and shimmer of satin wood and ormolu, of Sèvres porcelain and fine gold, vases, urns, tazzas, clocks, and a general decorative maze of mythical creatures with human faces and inhuman tails, floating in an atmosphere of gold and pale rose. The floor of course was parquetered, polished like satin-wood, and covered with a square carpet of rose du Barry, beneath an arabesque of chiselled ivory.

Another boudoir was less expensive and in another scheme of color, but even more elegant and pleasing. Instead of satin brocade the walls were panelled with Lincrusta-Walton. These panels were of the most delicate sky blue decorated with reliefs in porcelain-like white. The reliefs were the usual classic urn festooned with garlands, and in delicacy of color, purity of form, and whiteness of relief strongly resembled the Wedgwood jasper ware as used for mural decoration. The frieze was flat, with cameo-like medallions of the same pure white on blue, and was separated from the panels beneath by a fine line of gold. The dado was of similar design, also rimmed with gold, and thus separated from the panels above. The chimney-piece of course was all of straight and vertical lines, and was of the purity of marble carved with classic chisel, even though in Lincrusta-Walton. The pier glass was set in a narrow frame of gold, with thoroughly Renaissance cupids sitting at the top and centre to toss airy festoons down to terminal female figures at the sides. The ceiling was of the same material as the panels, pale blue and white, but treated more largely—one solid piece of blue with central cameo, whence extended a maze of fairy-like festoons and waving arabesques to the cameo decorations at the four corners.

Very different from these is the boudoir of the mistress of a picturesque manor-house in Kent. Though it is called a boudoir it has nothing of the character but the name, for here the master seeks his wife when he comes in from the turnip field or from the hunt, and the children have not the slightest suspicion that "mamma's room" bears the name of a place "à boudoir!" This English boudoir is both homelike and home-made. The brick floor is covered with warm, soft rugs. The wainscoting is common straw matting, yellow faintly shot with red, and arranged lengthways around the walls, meeting the russet-green cretonne

hangings about three feet from the floor. A plain moulding of walnut takes the place of a dado from which the cretonne, laid in broad plaits, rises to the walnut cornice. The ceiling is also of the matting, which, with its mixture of yellow interwoven with fine threads of red, has the effect of old African gold. The furniture of this room is all of basket-work, pretty tables for books, or work, or afternoon tea, wicker arm-chairs capacious and luxuriously cushioned, jardinières of cane, set with artistic tiles and full of blooming plants; even the *étagère* is of bamboo, as well as the corner brackets. Only water-color paintings hang against the wall, suspended by long and very visible cords, from hooks hidden under the cornice.

MARGARET BERTHA WRIGHT.

ROUNDELS.

IN our present indefatigable resurrection of everything quaint and old, it is not surprising that at last

century portions of a set were found walled up in an old farm-house in Sussex. The farm-house until the time of Henry VIII. had been a monastery or convent, and when the ten little beechen disks, gayly painted and gilt and with scriptural texts upon them, were discovered, it was at first conjectured that they formed some sort of religious game allowed the nuns, though the verses accompanying the texts were coarse enough to put the most secular of cheeks to the blush. South Kensington Museum possesses one complete set and portions of two others, which are exhibited under glass cases on the wall. Roundels were invariably accompanied by a box in which to enclose them, and were always in sets of a dozen, never more, in deference to the superstition that Judas at the Lord's Supper made thirteen evermore an unlucky number. When not in use they were kept in their box of exactly their own dimensions, being never brought out except on holiday occasions. One of these boxes, turned by a lathe from solid beech and decorated, is kept with the South

Kensington roundels.

Usually the roundels were a trifle less than six inches in diameter, although both smaller and larger ones exist. Earthenware plates, though not absolutely unknown, were still very uncommon before Elizabeth's reign, and therefore these little beechen dessert-plates being articles of luxury, in use only in households that could afford desserts, were highly decorated, as well as inscribed with verses. These verses surely ought to have been called roundelays, and were sometimes scriptural, sometimes satirical, oftenest rough jokes upon one or the other of the sexes, and often much too gross for modern tongues to repeat. The dainties were always served upon the unpainted side, the perfectly flat roundel without rim or edge being reversed to receive them. Roundels are sometimes very treacherous things. Thus we hear of one which betrays to our generation a girlish folly of the year 1589 in these words:

"And I wishe those girls that painted are
Will find no other food but painted fare."

Another is even more malicious and says:

"A woman that is wilfull is a pl. gue of the
worst,
As good live in hell as with a wyffe that is
curste."

These inscriptions are in curious old English text, and the manner of spelling proves them to be not later than the time of Henry VII. or Henry VIII. Sometimes the motto or distich is around the edge or margin of the disk and the floral or other decoration fills the centre, and sometimes this arrangement is reversed and the illumination circles around the margin while the

rhymes fill an enclosed bit in the very centre.

Among the South Kensington roundels, eleven of one set are very brilliantly illuminated. They have a broad band of gilt around the edges decorated with alternate leaves and flowers, red lake being glazed over the gilding in places. Within this outer border comes another band of gilt, cut up with little knots of black at intervals, and within that band a central space is devoted to the motto or "posie" as it was called. This "posie" space is ornamented with boldly drawn scrolls, twists and knots, and entwined with two narrow scrolls on which two texts of scripture are minutely written. The "posie" itself consists of four rhyming lines of broad but not coarse jokes addressed to husbands, wives, and bachelors, and meant, therefore, for the guests at a mixed party. The texts are mostly drawn from the Book of Ecclesiastes as addressed, in a great measure, to the regulation of the tongue in the ordinary occupations of life. On another of the South Kensington series the writing is good Elizabethan court hand instead of old English text. The leaves



LOUIS XV. CHAIR COVERED WITH OLD GOBELIN TAPESTRY.

IN THE LATE HAMILTON COLLECTION.

modern taste has drawn the forgotten objects which our ancestors called "rundles" from their long oblivion and put them to uses not their own. In this nineteenth century resurrection the roundels are not their old selves, but copies or imitations, and they do not serve but decorate. They no longer circulate round festive boards as in the olden time, when yule logs burned and boars' heads frowned, but quietly decorate dining-room chimney pieces and buffets, the purpose of their original existence being much better served by modern inventions of porcelain and faience.

Roundels are little disks of beechwood curiously painted or illuminated, and bearing rhymes in old English text or written hand. They date principally from the time of the Tudor princes (after which they were superseded by faience), and were used at feasts to hold the comfits that supplemented the more substantial viands. Because of their comparatively perishable material, very few original sets are preserved to our day, although specimens of them still remain in some of the old halls and stately manors of England. In the last

and flowers of this set are not painted from nature, although a sort of strawberry is seen in most of them in connection with purely conventional leaves. One or two of this series bear oak leaves and acorns roughly drawn. Some of them show a good deal of strap work, and on all the designs vary, and the "posie" is different. Every roundel in every set is different in these respects from its fellows. In some of the South Kensington sets gilding prevails, broken up with black or colored designs. In one set the conventional flowers and knots are in bright vermilion lines on the bare yellow ground of the beechwood. The drawing is indifferent, but the painting and effect are clear and brilliant as on a Florentine missal. On some of the roundels a death's-head grins in the centre, with a rhyming legend running around it inside the wide mosaic-like border. Some seem to have no definiteness of artistic design but to follow a humor as wayward, although in miniature, as that of Raphael's Vatican arabesques. A set is described in *The Gentleman's Magazine* for the year 1794 as being exactly five inches in diameter and five-eighths of an inch in thickness, with a marginal gilt circle enclosing a curious group in gold, red, yellow, black, white, blue, and green, of such forms as hearts, true-lovers'-knots, crescents, wheels, dots, butterflies, caterpillars, fishes, leaves, and roses, differently expressed on the different roundels of the set and forming a brilliant circle around the posie. This posie's capital letters are all in the brightest vermilion, but all the other letters are a clear and legible black. One of the posies is in old English text:

"Lett wisdom rule well all thy waies
And sett thy mynde thy Lorde to please."

At Christmas time, when everything is garlanded with mistletoe and holly, and everything not Elizabethan English is out of artistic harmony with the spirit of the scene, roundels, as gifts and decorations, ought to have a distinguished place. Many an American amateur might find pleasure in the decoration of these flat beechen disks which may serve either for sweetmeats, to decorate dining-room dressers, to be clustered in groups of a dozen on walls, or to be set as medallions in the uncomely wooden chimney-pieces that are such an affliction to many an American household.

GEORGE CLARE.

USEFUL HINTS ON DECORATION.

In preparing a room to be thoroughly done it is proper to commence at the ceiling in every case. First, the ceiling and cornice are thoroughly washed and cleaned off, water being used freely; next, the walls are also washed thoroughly clean. If they have been papered care is taken to see that all paste and little strips of paper are removed. If the woodwork is in good condition, free from dents or holes, some "soda" water and a piece of pumice-stone are used to rub down all the woodwork in the room, most attention being paid to doors and shutters, as that, being generally the broadest work, shows irregularities most—all "soda"

water being washed off with clean water afterward. This being done, the ceiling and cornice should have a first coat of color. This is made by a mixture of white lead, patent driers, turpentine, and linseed oil, so as to be quite thin and oily. When this is done the walls are treated in the same way, the brush being worked up and down so as to get the color on evenly. The woodwork should now receive a coat, which need not be quite so oily as that used for walls and ceiling. Supposing this to be done, it is allowed to stand until the next day to get thoroughly dry. The work is then stopped or faced up, as it is called, which means that all dents, cracks, and joints are carefully stopped up with putty—this putty being made by adding whiting to stiff white lead, until it is of the same consistency as common putty (oil and whiting). All holes should be stopped quite level with the surface of the work, so as to avoid any bulgy appearance. The work should now

is agreed to, some of the white left from the third coat of coloring is tinted with yellow, until you get the required color for the ceiling. Most of this color is taken and thinned with linseed oil, so that when dry it shall have a good glossy surface. This is called the ground color for flattening upon. Now take the remainder of this color and add a little more white to it until it is a good shade lighter (if this were not done, your ceiling would, when flatted, be darker than you intended it, but by making it lighter it should dry exactly the shade required), and then put turpentine to it until it becomes quite thin; this is called flattening color. The ceiling should now have a coat of the ground color (which, as before intimated, should dry glossy), and should finally receive a coat of flattening, the color being used freely, and stippled with a stippler (a brush made for that purpose). This is a work that requires two or more to do, according to the size of the ceiling. Flattening should

always be done quickly, and on no account touched after the color has set, as it always shows the least mark if touched before dry. A ceiling, if properly done as directed, should look good, and solid in color. White is then tinted until the required color for the walls is obtained, these being ground and flatted in the same manner as the ceiling.

The woodwork is then done in the same way, but the panels of doors and shutters are flatted first, then the stiles, and the mouldings last; all beads that are intended to be various colors are run in afterward. A ceiling requires four coats of oil color and one of flattening to look just right, as do also the walls. If the woodwork has been painted before, and is in good condition, it will not require so many coats. But if it is new wood, all knots and places that show any sap are touched over with patent knotting—a kind of varnish used for that purpose—before the first coat of color is put on. If the work is required to be varnished, the coat of flattening color is left out, and instead another coat of the ground color is used. For light colors, maple varnish is generally used, and for the darker ones pale oak varnish. There is another method of varnishing called flat varnishing. Some white wax is cut up



LOUIS XVI. EBONY CABINET.

IN THE LATE HAMILTON COLLECTION.

receive another coat of color, which should be a little thicker than the last, by adding more white lead to it, and a little turpentine (not much, however, as you only want to make your color a little harder, not to go dead or flat). This is also allowed to dry, and then a third coat is given to it. The work is now ready for grounding, as it is called, and if not already arranged, you should decide what the finishing colors are to be, as the work is now all white.

Let us suppose it is a dining-room that we are doing. It should look cheerful—no washy coloring, but everything to look rich and of a warm tone. A good effect may be got by a ceiling of a pale warm buff, walls of a rich salmon-color; doors and windows much darker salmon than walls; skirting darker still, inclining to a maroon. The cornice may have cool gray in it. Buff brighter, and stronger than ceiling, and salmon equal to strength of color on doors. Supposing this coloring

and a little drier, and some varnish is added to it. If this is used over work quickly, and stippled lightly when dry, it goes quite dull, and will stand washing. It is very useful, as by it a bright varnished surface may be made as dull as flatted work. Should the woodwork be in such a bad condition that four coats of color will not make it perfectly smooth, it must be filled up, as it is termed. There are two methods of doing this—one is by mixing some whiting and a little plaster together, and adding size to it until it is the same as stiff distemper color. The wood is first painted over with a thin coat of oil color, to give the whiting something to bind to, and when dry gone over with the whiting, which is rubbed down perfectly smooth with glass paper, and painted over with some linseed oil and driers. The addition of the plaster to the whiting is to enable the glass paper to cut well, otherwise the whiting would only clog the paper up,

and give no end of trouble. The other method of filling up, is to mix white lead with some pumice powder, adding japanners' gold size and a little varnish; this is laid on thickly, and when hard, rubbed down with pumice stone and oil or water; the pumice powder is added to this for the same purpose as plaster is to the distemper. This is much the best way, as it becomes very hard and durable, and is only done in the best work. If the floor of the room is required to be stained, it can be done either in oil or water. Vandyck-brown and Prussian blue make a capital stain, or Vandyck-brown, burnt umber, and a touch of raw sienna, make good stains for flooring, being dark and rich. For water stain, all holes and joints in the floor are stopped up with a mixture of whiting and size as strong as it can be made—tinted so as to match the new wood. Size is then added to the water stain, and the floor stained to a distance of about two or three feet from the skirting, the brush being used the way of the grain of the wood, two or three boards being done along at a time, and finished. If many of the boards were done at once, the stain would sink in, and look dark and patchy. When dry, it has a couple of coats of strong size, and is then varnished with hard oak varnish, that being the best for this purpose. If stained in oil, the floor is stopped in the same manner as for water, and then given a couple of coats of size. The stain is mixed with turpentine and boiled oil, and used in the same manner as for water, and afterward varnished with the same varnish as above.

As regards coloring for rooms, that is simply a matter of taste. In drawing-rooms keep colors generally light and cheerful; in a dining-room they may be dark but rich; a library should be retiring, and have a good and quiet appearance. You may get a good soft green, that may be used in large quantities without being staring, by an admixture of raw sienna, green lake (light), and Venetian red and white, or another shade by raw sienna and indigo. Dutch pink and white (Dutch pink is much used by paper-stainers, and helps to make a number of those soft, light greens, used on the grounds of their papers), or raw sienna, Antwerp blue, and burnt sienna, also make a good soft green. A good color somewhat resembling the old tapestries can be made for a library wall by mixing middle chrome, Vandyck-brown, and mineral-green, with white, or Prussian-blue, ochre, and Venetian-red. A good rich, reddish-brown, may be got with orange chrome, Vandyck-brown, Venetian-red, and white; a brighter one, by vermilion, brown lake, and Vandyck; rich buff by orange chrome, burnt sienna, and a little raw sienna, and white, or Dutch pink, burnt sienna, and white; a soft warm gray, by Indian red, blue-black, burnt umber, and white; a beautiful clear, though rather a cold gray, by ultramarine, and burnt umber and white; a rich salmon color, by middle or orange-chrome, vermilion, and burnt sienna with white. A dining-room would look well with the woodwork a soft dull yellow, walls same color, stippled over afterward with Indian red and burnt sienna, thin color. You may get a rich, though somewhat dark, effect to a door, by painting it a light reddish-brown, and then stippling over the panels coarsely, so as to show the ground, with a mixture of brown lake and Vandyck, the stiles to be painted Vandyck, with some brown lake in it, rather thin, but stippled very close and fine, sufficiently solid, however, to look several shades darker than the panels; the prominent members of mouldings to be the light reddish-brown, ground color, and sunk hollows to be Vandyck and brown lake, quite solid. Add a little ornament on the panels in the light brown, and you will find that it looks remarkably rich. We are indebted for these hints to our English contemporary, *Decoration*.

HOW TO PAINT AND GILD LEATHER.

SELECT leather that has been thoroughly well dressed, draw upon it with a chalk pencil the subject to be painted, and size all over the design. Use common size, melted over the fire and while it is still warm. Paint with ordinary tube oil colors, mixing the colors as for oil painting, and adding to each some japanners' gold size as a drier. When it is only required to turn the leather black, and it has been previously well dressed, it will be so well impregnated with the astringent parts of oak bark as only to need rubbing over two or three times with a solution of vitriol. A gloss can afterward be given to this black leather by rubbing it over with a mixture of gum arabic and size melted in vinegar.

Should the black produced by the vitriol not be deep enough, grind up some lampblack in linseed oil and rub it on before putting on the glazing. When small places in the painting require gilding, go over these parts with the white of an egg, and attach the gold leaf to them, having previously waxed a piece of tissue-paper, taken up the gold leaf on it, and cut it to the size required. When a large surface of the leather requires gilding, take some brown red, grind it in a muller, and mix it with water and chalk, and when the chalk is dissolved rub it over the leather until the whole surface has a whitish look. Attach whole sheets of gold leaf to the tissue-paper, and lay them upon the leather before it is dry, taking care that the edges of the leaves overlap each other. Allow the leather to dry and harden, and then polish the gold by well but lightly rubbing it with an ivory polisher.

To gild leather, damp the skin with a sponge and water, and strain it tight with tacks on a board sufficiently large. When dry, size it with clear double size; then beat the whites of eggs with a wisp to a foam, and let them stand to settle; next take books of leaf silver and blow out the leaves on a gilder's cushion; pass over the leather carefully with the egg size, and with a tip brush lay on the silver, closing any blister that may be left with a bunch of cotton. When dry, varnish over the silvered surface with yellow lacquer, until it has assumed a fine gold-color. The skin being thus gilded may be cut into suitable strips or patterns.



SGRAFFITO DESIGN BY LAUFBERGER.

It should be carefully observed to have the skin well dried before sizing it. Bookbinders gild leather in a different way. They first go over the part intended to be gilded with a sponge dipped in the glair of eggs (the whites beaten up to a froth and left to settle); then, being provided with a brass roller on the edge of which the pattern is engraved, and fixed as a wheel in a handle, they place it before the fire till heated, so that, by applying a wetted finger, it will just hiss. While the roller is heating, they rub the part where the pattern is intended to come with an oiled rag or clean talow, and lay strips of gold leaf on it, pressing it down with cotton; then with a steady hand they run the roller along the edge of the leather, and wipe the superfluous gold off with an oiled rag; the gold adheres to those parts where the impression of the roller has been made, while the rest will rub off with an oiled rag.

ONE of the most beautiful Louis XVI. cabinets at the late sale of the Hamilton collection is illustrated on the preceding page. It was bought by Mr. S. Wertheimer for about \$27,500. The cabinet is of ebony, inlaid with slabs of black and gold lacquer, exquisitely mounted with ormolu decorations by Gouthière. On the door is a large oval plaque, representing a sacrifice to Cupid. The exquisitely modelled garland of flowers surrounding the picture is in high relief. Victory is represented in the terminal figures at the angles.

The friezes and handles are chased with infant satyrs, cupids, birds, and flowers, all in relief. The Louis XV. carved and gilded arm-chair, illustrated on page 126, is one of a set of twelve, all covered with very handsome old Gobelin tapestry. These chairs were bought at the Hamilton sale for about \$4500, by P. & D. Colnaghi & Co., London dealers in works of art.

Hints for the Home.

GLAZED bookcases interfere with easy access and are therefore undesirable. A certain worn look about the outside and insides of books is better than brand-new gloss, and shows them to be old familiar friends.

If but little light is admitted to an apartment the ceiling should not be dark; but even in this case it should never be white. Cream-color, formed of a little middle chrome in white, will harmonize with almost any color and is even more reflective than white itself.

It is a wise plan to consult congruity in the framing of pictures, and to attend to the rule that all their bases should range at one level. If there are so many pictures to be hung that one row does not include all, the remainder may form a second line, with regular intervals.

In dealing with a very high room it is best to put nothing that attracts the eye above the level of about eight feet from the floor—to let everything above that be mere air and space, as it were. This will tend to take off that look of dreariness that often besets tall rooms.

BLUE and pink are colors rarely suited for paint unless combined with extraordinary purity and delicacy: yellows as tints for and partners with white are admissible, but reds and browns are unsuited to a drawing-room. The variations of tint between greenish-yellows, yellowish-greens, blue-greens and gray-greens are innumerable. One can scarcely imagine any color that would not find itself in tune with one or other of these tender tones.

ACCORDING to a New York paper, "a new departure" in mantel lambrequins consists in embroidering a scattered design upon the material which covers the board itself, as well as upon the hanging. Such a design in raised work in flowers, the writer says, has a natural appearance, as if the blossoms had been scattered loosely and left there by accident. We advise our readers not to adopt such a fashion. The board answers the purpose of a table upon which various objects are to be placed, and being merely a background should not be decorated, and least of all in raised work.

AT George's on Broadway there are some decorative novelties introduced by Mr. Hartwell, which merit attention. Mr. Hartwell has invented what may be called a chain-mail window curtain, composed of steel links radiating from centre pieces of glass jewelry set in brass. In combination with these novel curtains, fine India shawls are used to soften the light and tone the colors of the glass. In wall-papers, leather hangings and embroideries, there are many new designs. The now celebrated Low tiles, of which there is a full assortment, are among the most interesting objects of Mr. George's exhibit.

THE following method of repolishing old mahogany is recommended by a competent authority: Put into a bottle half a pint of alcohol, quarter of a pint of vinegar, quarter of a pint of linseed oil, and one ounce of butter of antimony; shake them well together. Wash the work well with warm water in which a little soda has been dissolved, and thoroughly dry it. Then roll up a piece of cotton wool into a rubber, moisten it well with the mixture, and rub this briskly over the work until it is dry. This is a French polish reviver, and may be used with good effect, where a fair body of polish still remains on the furniture.

STANDING screens painted on colored enamelled cloth are popular. There are usually four long panels, and sometimes four smaller ones fitted in at the base, with a small cluster of the same flowers as adorn the panel above. This material is extremely easy for painting on. It is much used for the splash cloth, fastened to the wall behind a washing stand. Some design is painted on it, such as a kingfisher watching for prey among rushes over water, or a flight of swallows. The cloth is bound round with some binding gimp of the same color, and then nailed to the wall. The dimensions are according to taste and the size of the washing stand.

THOSE who have the ordinary cheap Japanese fans of a few years back will do well to consider that in Japan, as elsewhere, purity of natural art is gradually being distorted by acquired fashions and tastes; and that probably in a very few years such frail fans will be more rare, less attainable, more valuable. An efficient plan for their exhibition and preservation from injury is to have pieces of ebony or other wood fixed against a wall and pierced at intervals to allow the handles to slip through, thus sustaining them in an upright position close to the wall. Such an arrangement, carried round a room, with the fans touching each other, at a level just above the dado, would suit a room calm in color, and with such Japanese arrangements as seem always to tone well with old English furniture.

FOR the accommodation of those who will not, or cannot, venture to adopt expensive draperies for walls, yet who have a longing for something beyond paper or paint, and are willing and able to bestow time and labor, may be proposed a drawing-room with dado, doors, windows, and chimney piece all painted in two shades of olive or blue-greens, the wall from dado to ceiling distempered, or painted of a lighter shade than the woodwork. Above the dado may be hung a strip of green serge or cloth, about fifteen or eighteen inches in depth, embroidered with crewels in shades of green, and dull yellow flowers. The curtains should be of the same colored serge as the hangings, also similarly embroidered, though in a larger style, and, if liked, with a slight intermixture of pale blue flowers. If such uniformity of color be objected to, it will be found that dull crimson-red or delicate blues, or amber-yellows, suit calm greens.

CARPET-PARQUETRY is generally one quarter of an inch in thickness. The preparation of floors for it consists of filling in and planing down. If preferred the parquetry need only be a border around a room. It looks warm, rich, and comfortable, and with a carpet overlying a few inches, bordered with rich black or colored fringe, could not but please the most fastidious fancy. Those who aspire to delicate effects may satisfy their craving by a border of shining satin-wood parquetry and dainty gaily-tinted carpet with bright fringe. When extreme solidity is desired, or in the case of very old or imperfect floors, parquetry one inch in thickness would be advantageous, but the laying of this involves the taking up of the floor; and although the greater thickness cannot fail to be superior in many cases, the quarter-inch is usually all that is necessary to secure a handsome, comfortable, lasting and elastic floor.

ART NEEDLEWORK

OUR SOUTH KENSINGTON DESIGNS.



LAST month we gave the first of a series of original and beautiful working designs, furnished exclusively to THE ART AMATEUR, by the Royal School of Art Needlework at South Kensington, and to be published regularly in our supplements throughout the coming year. In this issue we begin the second of the series, an exquisite design of myrtle, rose, jasmine and honeysuckle, for a fourfold screen, of which a miniature illustration is given herewith. Strictly speaking this is a set of designs, the first of which—the myrtle—is given the full working size in the supplement (Plate CCXX.), while the second, third and fourth will appear successively in our December, January and February issues. The only directions given by the South Kensington designer for the execution of this screen are embodied in the words: "Worked on satin in silk, natural colors." The following additional suggestions may be found helpful:

For the ground, amber-hued satin for the myrtle and jasmine panels, and pale gray-blue satin for the rose and honeysuckle panels, would be effective. The embroidery should be done in filsoelles. For the myrtle use deep gray-blue, gradually paler toward the centre, which must be cream-white; foliage dark blue-green; stems and back or under side of foliage a lighter, yellower tone. For the wild roses use very light tones of pink for the upper roses shaded with richer tints, and gradually deepen the color and enrich the shading toward the bottom of the panel; use pale yellow for the stamens and yellow-greens for the foliage. For the jasmine use cream-white for the petals, the high lights to be worked in gray-white; white-green for the stems and the calyxes; blue-greens for the upper and yellow-greens for the lower side of the foliage. For the honeysuckle use rich buff for the flowers, and blend in orange and deep vermilion in the tubular part where the flower enters the calyx; make the stamens cream-white, tipped with light brown done in a single French knot or antique stitch; use yellow-greens for the upper and white-green for the under side of the foliage.

After the completion of the screen in February, an exquisite variety of borders will be successively given, together with chair-seats and panels.

EMBROIDERY NOTES.

MATERIALS for embroidery, judging by the work prepared through the summer for the autumn displays, are distinguished either for their richness or for their cheapness. At the extremes are superb plushes and linen crash. Commonplace materials, of which the most conspicuous example is felt, are absolutely unused. On plush, arrasene, silk, and tinsel braids are employed; on crash, silk and English crewels. Crash is transformed by the beauty of drawing, the harmony of the colors, and the skilful execution. The luxuriousness of plush takes off somewhat from the effectiveness of the art displayed in its decoration, which is to say that bad art can be better afforded upon plush than on homely crash, as the latter fabric hides none of the faults of the unskilful workman.

Mantel lambrequins for the more ornamental rooms of the house are of plush. The prevalent shape is a straight band, bordered by a smaller band, and finished with a fringe, which is one of the most ornamental parts of the lambrequin. The embroidery is done in arrasene almost exclusively, although silk or filsoelle may be seen lavishly varied with tinsel and beads. There is an affinity, however, between plush and arrasene which nothing can well resist.

A straight mantel lambrequin of dark red plush has a conventional design which deserves a better description than words can give. It is a flowering scroll which in each hollow is met by a large flower. These flowers proceed from the top of the scroll and turning backward curl an end around the scroll giving the impression of a counter scroll. In this design the lines and leaves are in shaded brown arrasenes, ranging almost to white. The flowers are in blue arrasene the hues taking an equally wide range. The outlines are all in tinsel thread. The lambrequin, which retains a margin of the red plush, is finished with heavy red silk fringe in clustered threads.

A shaded blue green plush lambrequin is cut turret-shaped into three blocks, the one directly in the centre being wider than the two at the ends. Each of these blocks is embroidered in arrasene with golden-rod leaves and flowers. Golden-rod as a decoration

is not a novelty, but in this case the treatment is novel. The plush shades from deep green into light, cool greens. The color of the decoration begins with the deep greens of the foliage, growing lighter as the plush becomes lighter, and the flowers, instead of the fiery yellows and browns in which they are usually represented, begin with lighter, cooler tints and are led up to a greenish white. The color effect is pretty and makes an agreeable variation of that much-hackneyed plant.

The autumn introduces several new plants to popular favor. The most striking of these is the milkweed whose bursting pods are familiarly known along the highway. A black willow easy chair with gilded outlines has a cushion back and seat of crimson plush, decorated with the leaves and flowers of the milkweed. The strength and hues of the long-tongued leaves with the delicacy of the flowers, are among the best embroidery effects of the season. The work is in arrasene, which gives a realistic effect to the flowers. These are in the palest pinkish white, for there is a touch of color in the white into which here and there hues a little deeper are introduced. It is impossible to describe the stitches, for in these, as in a great deal of the art embroidery of the present, everything is held legitimate which contributes to the effect. The flowers have a peculiarly raised silky look due to the way in which the arrasene is used.

Another new flower is the thistle, whose richness of color and pronounced form are admissible for much decorative work where the ground is well chosen. The flower has been closely studied.

Outline stitch abates nothing in favor. Music portfolios luxuriously lined with silk are ornamented with suitable designs in outline stitch. Such is a pongee portfolio lined with brown satin and finished with a cord. On the outside is a large harp done with brown silks, in outline stitch, and intertwined among the strings in old English the legend: "If music be the food of love, play on." On others may be wrought the notes of some favorite song with the words, or a bar of some sonata with the composer's name or some appropriate sentiment.

The pongee work-apron is the badge of the amateur work-woman. No prettier regalia could be desired. A new design divides the decoration into two parts, separated by a straight, heavy line in outline stitch of brown silk. In the upper part is a kitten playing with a ball of yarn attached to a half-knit stocking. In the corner of the lower part are three children seated on chairs at their work, a capital piece of drawing, their earnestness being happily shown in the execution. On the unoccupied space is worked the rest of the couplet begun in the upper part:

"When the day is flitting
We all take out our knitting."

Another pongee apron has a band done in outline and satin stitch, with flowers and leaves in the same stitches in deep and light yellow pinks, making with the pongee an unusual but beautiful piece of color. Love-in-the-mist and the thistle are also used on these aprons.

Pineapple cloth is now used for chair-backs or tidies. For handsome chairs its transparency is desirable, in order not to disguise the richness of the upholstery, and its delicate richness makes it much more in keeping than the thicker linens and crash. The embroidery on pineapple cloth may be in outline stitch or in solid silk embroidery. In either case the execution should be very neat and skilful, as it easily shows a careless hand.

Skate bags are made of colored silks and satins lined with chamolais and decorated. For boys and girls who have not yet arrived at the careful age the outside may be of brown linen, which is not unworthy the most artistic decoration.

NEEDLEWORK NOVELTIES.

AMONG the novelties in autumn needlework imported from England, and worthy of note, is a set of twelve doilies in pongee silk having a border of fine old-time tambour work on lace. In the four corners are wrought tiny sprays of clover-leaves, lilies of the valley, rose-buds, tulips, and other flowers, the silk used being a thread of filo-floss, and the stitch the most delicate of stem-stitches.

A chair-back of pongee silk has a broad border of darned embroidery in silks. The design of this exquisite piece is of large lavender blossoms, like those of the mallow in shape, outlined with a deeper shade of purple, and having old-gold centres. The stems are of brown silk, and the abundant foliage is closely darned in dull pale green silk, and outlined in brown.

One merit of pongee when used for chair-backs is the beautiful fringe so easily produced by ravelling out the stuff. With hem-stitched borders and a long silky fringe any simple pattern may be used with good effect.

The design just described is repeated with charming results upon a sheer length of linen cambric, also meant for a chair-back. In this case the idea is varied by employing two shades of pinkish purple for darning-in the flowers, the foliage being simply outlined in stem-stitch, and veined in darker green.

A new material for workers is a kind of cotton crape-cloth, écu and white, of sufficient weight to take and retain good embroidery. A chair-back in this stuff, has a large branch of Japanese lilies, worked in copper-red, yellow and salmon silks, with dull green foliage. The lustre of the new filo-floss, or washing-silk, in these tints is very brilliant, and embroiderers will hail with gratitude the opportunity to set to work on a washing fabric without the preliminary tedious process of setting the colors of their silks.

A linen toilet-cover is worked in fine crewels with sprays of grass and clover, with pin-cushion cover and mats to correspond. This is trimmed at each end with lace, and while not new, is successful through the good drawing and airy grace of the design.

Chair-backs in olive saten are useful for the library, and are simply fringed out and knotted at the ends, a design of yellow jonquils being worked in two shades upon the lower edge.



SOUTH KENSINGTON DESIGN FOR A FOURFOLD SCREEN.

MYRTLE, ROSE, JASMINE, AND HONEYSUCKLE. (SEE SUPPLEMENT, PLATE CCXX.)

The calyx is done in green and olive crewels in Kensington stitch. This is afterward crossed by diagonal lines in greenish olive silk, caught down at the crossings of the lines, which gives that scaly effect seen on a thistle calyx. The purple bloom is in arrasene, mingled with silk, and lighter silks are used to give the long, hairy effect of the upper part of the thistle flower.

The love-in-the-mist, as adapted for embroidery, is not a novelty, but its use is largely increasing, particularly in delicate work, in which the slender lines appear with beautiful effect. It is chiefly seen on pongee toilet-covers, work-aprons, fine linen doilies and crash, although a rose baby blanket, one of the prettiest yet shown, is covered with sprays of this flower done in greens and delicate pink instead of the blue green of the natural flower.

Scarf table-covers of plush with embroidery of arrasene, mingled with beads and tinsels, are as much desired as last season, and the designs remain much the same. An equally handsome and more serviceable square table-cover appears with the centre of some of the rich art stuffs which the upholsterer now furnishes, instead of solid plush, which, though handsome, soon shows signs of wear. A beautiful example of this is a relief design in dull olive greens on a gold ground. The border is a large conventional design of the same tints mingled with art blues and reds. This is done with crewels in large, loose Kensington stitch, with silks for the high lights, and finished with fringe.

ART IN DRESS

ARTIST'S VIEWS ON WOMAN'S DRESS.

VII.



It is pleasant to find a painter in love with his own times. Such a one is Mr. Elihu Vedder, who affirms that this is the true age of the portrait painter. "Nothing," he declared in a recent talk on the subject, "could be more striking than the toilet of a well-dressed woman of to-day. We are much mistaken if we think the old portrait painters ever had anything better. In Paul Veronese's time the women wore long corsets that pushed them up and pulled them down. From the armpits to the hips there was a straight, stiff waist. Below this the skirt was

gathered and stuck out all around in hard folds which fell unchanged to the feet. Notwithstanding the form, the gorgeous richness of the stuffs made the dress 'paintable'; but it wasn't to be compared to one of the modern French costumes. As a man, I admire them. If I was a man of fashion—and every portrait painter ought to be a man of fashion—there is nothing I would like better than to walk about with one of these dashing modern toilets on my arm." (Here Mr. Vedder got up from his easy chair, laid aside his pipe and performed a bit of expressive pantomime, implying his delight at the mere idea of such a situation.) "But as an artist, I am out of all that sort of thing. I have nothing to do with it." (Fancy Cassandra and the Libyan sibyl in the puffed and shirred skirts that were worn last summer!) "I am out of the whole thing, the age, the time, the day. However, artists do paint modern dress. See what Toulmouche, Alfred Stevens, and those men have done with it. Of course the Greek dress is the best; but we can't have that. We must take the dress of our own time. I am not in sympathy with the æsthetic movement as you see it in London drawing-rooms. French ideas suit us best both in dress and decoration. We are more in accord with the elaborateness of the Louis Quatorze period than with Gothic ideas—the long, lean, and lank, the clasped hands and melancholy poses.

"For centuries we have cut and snipped and spoiled good cloth, and will for centuries to come. I don't see but that we do it as well now as ever. I will admit, though, that a man's dress is hopeless. I never feel well dressed except in fancy-dress—then I suit myself—and when I am in swimming. Then I feel like a man. Look at this Turkish garment; it makes a fine bathing dress, and in Turkish toweling would be stunning." (The garment in question was a plain white tunic, not unlike some of Mr. Millet's costumes.) "It is cut in only two places—those for the hands to pass through. See what a fine thing it is when I put it on. What folds! a man is dressed in it. Now nothing could be better, but it doesn't suit our climate.

"To dress suitably one must take into the account all the conditions. Each person should consider first his needs, then his individuality. One must study one's self, and then dress as one thinks best. That is the way to be picturesque. People always fail when they endeavor to be picturesque. The contadini don't know why they are 'paintable.' And, by the way, we should always want picturesqueness in another country than our own. Look at a railway train in this country emptying itself of people. They are not picturesque, but the contadini would say, 'where are all the poor?'"

"In dress you want specially to contrast breadth with small lines, and there should always be a spot on which to rest the eye, just as in the face we have the cheek. In the draperies of my figures, which are, heaven knows! in little relation to fashionable dress, that is the theory of their construction. This same balancing of lines, which makes Greek dress or any loose drapery beautiful, is just as necessary in tighter draperies. There was a tight dress worn by women not long ago, which was excellent." (Mr. Vedder's knowledge of dress does not seem to include its technicalities, but his pantomime evidently referred to the princess dress, which, it seems, commends itself to all artists.) "Anything which suggests the beauty of the form is commendable. Who knew there were so many finely rounded arms until women took to tight sleeves? Even if the arm is thin it still shows character, and that gives it value. The same is true of knee-breeches. I admire them. If a man has a good leg, how fine they are! If he hasn't, all the same they are attractive, because they discover the form, and that shows the man. You have probably noticed since young fellows have taken to knickerbockers and Scotch caps how much more interesting illustration has become, in Black's novels for example. All this individuality in dress is a great help to the artist, but we can't push things. To be well dressed is to be in harmony with one's surroundings and with one's self.

"Take natural grace, for example, which is the most exquisite thing in this world. A woman who has this supreme gift can put a handkerchief around her neck and knot it on her breast, with a rose

in the knot, and nothing can be more lovely. But every woman can't do this, for natural grace is something which cannot be acquired. Every woman must study her own style. The trouble is that this requires thought. People conform and follow the fashion, because they are too lazy to think.

"The general artistic progress of the country—that which has given new interest to our homes—is seen in the colors which are now used in dress. As an artist I approve of the tints and the harmonies which we now see in the shop windows. Nobody can object to them. I don't see but that the whole matter is going on all right, provided only that women forswear hoops. If they go back to crinoline then the case is indeed hopeless."

Any one who has read attentively the opinions expressed in these articles must have observed how closely the different artists agree in all essentials. All lay stress on the beauty of the form and the desirability of conforming the garment as nearly as possible to it. The best exemplifications of this idea are the princess dress and the long polonaise. In both of these we get repose for the eye and that balancing of lines in the lower folds of the drapery which forms in large measure the beauty of the Greek dress. In these costumes is also implied a form of trimming which in all the mutations of fashion has held its own, although few persons have thought worth while to analyze the reasons of its continued and unprecedented popularity. This is kilt plaiting (or, in its best form, fine knife plaiting), which is seen in its best position edging the hems of dress skirts and producing just that contrast of breadth and fine lines which Mr. Vedder mentions among the points of artistic beauty.

MARY GAY HUMPHREYS.

HINTS ON COLOR IN DRESS.

In dress the key-tint is supplied by nature in the complexion, so that all that is left to ourselves is to preserve the proper balance of color. One sometimes hears people say that they cannot wear blue or green, as if blue and green were represented by fixed, invariable tints, and were not subject to innumerable modifications. They do not consider, first, the infinite number of hues which the same color takes from the admixture of others, nor, secondly, that the simple primary is but one of an assemblage of tones, or shades, composing a scale.

Take, for instance, yellow, and suppose it to consist of a scale of five tones, which would be quite sufficient for the requirements of dress. The first would be sulphur-yellow, the second primrose-yellow, the third lemon-yellow, the fourth yolk of egg yellow, the fifth the yellow of the buttercup. Every color belongs to a scale of this kind, and it will easily appear that, although deep blue or green may not suit a particular complexion, a lighter tone of the same color may be worn by the same person with very great advantage. Unless it is wished to reduce a disagreeable natural tint by the opposition of a powerful contrast, nature's key-tint must be taken as the guide, and the corresponding tones selected from the color-scales which are considered favorable to the complexion and hair. Let us take, for the sake of illustration, three shades from among the blondes and from among the brunes of this country, and suppose the colors we use to form a scale of five tones, the third being the normal, or simple primary or secondary.

To begin with the blondes. We should find in No. 1 golden hair of a full tint, a rosy complexion, and blue or gray eyes.

At No. 2 the hair is more brown than golden, and though the complexion is still fair, the eyes are dark gray or brown.

No. 3 borders upon the brune; the hair is a deep rich brown, the eyes dark blue or gray, and the complexion full of color.

In the brunes, No. 1 we find very dark brown hair (approaching to black), hazel eyes, and a brilliant and rosy complexion.

In No. 2 the hair is black, and the eyes are also very dark; the complexion is pale, and, in some instances, sallow.

No. 3 (the brune proper) presents a rich complexion of a slight orange-brown tint, with a full red in the lips and cheeks, and black hair and eyes.

Of course there are more varieties both of blondes and brunes than those enumerated; but, as the same principles apply to extremes, it is not necessary to exemplify more than these.

As the blondes all possess fair complexions and more or less yellow in their hair, it will be seen that blue and green are their most suitable colors; blue, because it forms a harmony of contrast with the hair, and green, because it harmonizes with a rosy complexion. When the color has been selected in accordance with the law of contrast, all that is left is to find the harmonious tone.

Suppose the blue color-scale to consist of the following tones: 1. Turquoise blue. 2. Sapphire blue. 3. Corn-flower blue. 4. The blue of the Delphinium formosum. 5. Indigo blue.

Blonde No. 1 would find her color in blue No. 1 or turquoise blue, No. 2 in sapphire blue, and 3 in the primary, as represented by its type, corn-flower blue. The same rule would apply to green, but, if violet is worn, a tint two or three shades deeper than the complexion should be chosen in order to form a contrast of tone, or it should be associated with its complementary, yellow, to prevent it from exercising its power of eliciting that color.

Neither of the tones of the red scale are very favorable to blondes, although pink may be worn by very fair and delicate people.

Green may also be worn with advantage by some few among the brunes, as well as scarlet and orange, these three presenting agreeable contrasts to the dark hair and eyes peculiar to this type.

The brune would, however, begin to ascend the scale from the

tone at which the blonde stopped. Green No. 3 (or the green of the lime leaf) would be very suitable to brunette No. 1 and No. 4 (the color of the emerald) to the second type. No. 3 would find scarlet, orange, and poppy-color more favorable than green, as the tint of the latter color, which would correspond with her complexion in depth of tone (the green of the ivy leaf), would be of too deep a color to produce a pleasing effect. But when the principles contained in the law of contrast of color and contrast of tone are fully mastered, a mistake of this kind will be of infrequent occurrence.

BIRD AND INSECT DRESS ADORNMENTS.

A LADY writes to The London Times urging upon all women the necessity of setting their faces against the employment of birds in costumes and in bonnets. She says: "I see in reports from America and Africa that those exquisite creatures the humming-birds are rapidly becoming so scarce from the millions that are caught and killed that their total extinction is to be dreaded. Yet, despite this grievous fact, one continues to see costumes trimmed with whole fringes of these fairy-like children of the sun. It is in these things that women, especially women of position, can do so much if they will only reflect and exert themselves. The rough, potting the beautiful storm swallow or the ocean gull, and the great lady wearing fringes of humming-birds are at the extremes of the social scale; but they are on one level in coarseness of fibre and cruelty of act."

The Artist, commenting on the practice against which this protest is made, says truly that it is void of any element of art. Sticking a bird in the hat is a mere barbarism, calling for no exercise of the artistic faculty, and quite within the capacity of a South Sea savage. To avoid such a usage ought to be a rule for those who would help to reform human dress, as well as for those who wish to reform human nature.

This detestable fashion of wearing the stuffed bodies of birds as ornaments for female attire now goes hand in hand with another fashion which, less reprehensible on the score of cruelty, is still more opposed to the suggestions of refined taste: this is the practice of wearing all manner of horribly gaudy and glittering beetles, not only in hats and bonnets, but in various parts of the dress. A writer in a London journal says: "While in a crowd the other day I noticed that a lady immediately in front of me wore such an insect stuck upon one of her shoulders. Formerly it would have been an act of politeness to have brushed away such a beetle-abomination; but now that ladies have laid the insect world under contribution to their vanity, one would run great risk of causing deep displeasure by giving expression to so natural an impulse. Wasps, hornets, caterpillars and cockroaches will all be allowed to nestle soon near the damask cheek of our fashionable beauties. Then reptiles and fishes will have their day. The stuffed adder will replace the necklace of pearls, and one does not need Mother Shipton's prophetic vision to foresee that the fashionable hat of the coming period will have for its chief ornament a lobster looking round the brim, or a mackerel sitting on its tail."

THE PROCESS OF "CRYSTAL PAINTING."

In answer to many correspondents, we would say that "crystal painting," "Grecian painting," and "cameo oil-painting" are the different names given by travelling "professors" to a very simple method of illuminating photographs, or prints of any kind that have no printing on the back and that are not on too thick paper. The prints, first made transparent, are so placed between convex glasses as to give the appearance of porcelain or ivory. Usually the process is shrouded in mystery by the "professor" for the purpose of extracting a fat fee from the pupil to whom he imparts the secret. There is little art in it, for the limits as to finish are very restricted; but to the uncritical eye the effects produced are often very attractive. For decorative purposes the process may often be used with gratifying results. The work, as we have indicated, is very easy. Indeed, with a little taste for coloring, a child with no knowledge of drawing may produce, with the basis of a few common photographic prints, a showy-looking lot of pictures, which, in the eyes of the uninitiated, will stamp him as a very prodigy in art.

The process is fully described as follows by Mr. W. A. Russ in The Floral Cabinet, beginning with the preparation of the materials:

No. 1. *The Paste*.—Take one sheet of transparent gelatine, to be obtained at any apothecary-store at a trifling cost; half a teaspoonful of nitrate of strontia, also inexpensive; one teaspoonful and a half of corn starch. Mix in six ounces of water; put it on the stove and allow it to just come to a boil.

No. 2. *The Transparent Mixture*.—One ounce balsam of fir; one ounce poppy oil; one half-ounce spirits of turpentine. Mix these together in a bottle and keep corked except when using.

No. 3. *The Varnish*.—One ounce balsam of fir, one half-ounce spirits of turpentine, mixed.

Now, take the photograph you wish to color, place it in a dish of clean boiling water and let it remain until the thin paper on which the picture is can be taken off easily. If it does not start before the water gets cool, pour it off and put in fresh hot water. When the picture has been finally detached from the card, place it between two sheets of clean blotting-paper to remove the superfluous moisture. There is no necessity, however, for allowing it to become perfectly dry.

Next take one of the oval glasses, or if you do not have them, flat glasses will do. Spread the paste (No. 1) evenly over the face of the picture and paste it to the concave side of the glass. With your finger or a soft handkerchief, press out all the wrinkles and all the superfluous paste and air-bubbles. Begin at the centre and smooth toward the edges. Be sure all the air-bubbles are pressed out from between the picture and the glass, for unless they are you will not be able to make it transparent. Looking directly at the picture, you may not be able to detect them; but hold it horizontally on a line with your eye and you will see them more readily. Now set the work away and allow it to get perfectly dry, which may take fifteen minutes and perhaps two hours; but at any rate don't be in a hurry.

The next step is to render the picture transparent. For this you use preparation No. 2. Drop it around on the back of the picture, and then with your finger or some smooth instrument, like a paper-knife or spoon-bowl, spread the mixture evenly over the whole picture. Now set away again where there is no dust, and leave it until it has become transparent. This will take from half an hour to two days according to the quality of the paper. Thick engraving paper will sometimes become translucent in twenty minutes, while thin photograph paper may take forty-eight hours or more, and occasionally paper is found that will not become entirely transparent at all. As long as there are any white spots to be seen in the paper the work is not done. When completed the picture should be nearly, if not quite as plainly seen on the back as on the face.

After the transparency is made, wipe off the surplus mixture. A clean, smooth piece of glove kid is the best for this. Wipe smoothly and evenly and not too hard, in order not to leave any streaks.

Next take No. 3 varnish and give the back of the picture one smooth coating with the finger. Now if you choose to wait long enough, this varnish will dry hard; but there is no necessity for waiting for more than a few hours unless you choose. But you may proceed to get ready for the coloring. To do this you must first place narrow strips of thin cardboard, not more than a quarter of an inch wide, along the back of the picture, close to the edges. Then on this place the second glass. The object in using cardboard, you will understand, is to keep the glasses a trifle apart. After this is done, have ready strips of thin, tough paper, just wide enough to cover the edges and lap over perhaps a quarter of an inch on each side. Spread some of your paste on the strips and fasten your glasses together, and after this has dried, the photograph is ready for the colors. You must have good artist's brushes to do fine work. Be sure that the brush will come to a fine point when wet.

Now, of course, before you begin the work, you have provided yourself with an assortment of colors. Hold the picture up to a good light, back toward you, and lay on the colors. Paint the lips first with a stroke of carmine or vermillion. Be very careful in this part of the work, as an unskillful stroke may give the subject a wry mouth. Following is a list of the paints to be used on the other features:

The Eyes.—For blue eyes: Chinese blue or ultramarine blue with perhaps a small quantity of ivory black. Brown eyes: Vandyck brown. Black eyes: ivory black. Gray eyes: Vandyck brown and silver white, mixed to the right tint. After painting the iris, color the rest of the eyes with white, faintly tinged with yellow.

The Complexion.—Mix silver white, yellow ochre and a little red, or vermillion, silver white and Naples yellow, in proper proportions to give the tinge you desire. In children's faces put in a little vermillion. For dark complexions shade with Vandyck brown.

The Hair.—Blonde: Chrome yellow and burnt sienna; or Vandyck brown and yellow ochre. Brown: Vandyck brown and Naples yellow. Black: ivory black, tinted with silver white and ultramarine blue, according to shade wanted. Gray: silver white, Naples yellow, ivory black, and ultramarine blue.

Paint very carefully and do not allow the colors to run into one another. If you make a false stroke you can remove the paint with a rag dipped in turpentine. The brushes may also be cleaned with the same.

For gold jewelry use yellow ochre. For pearls and silver, silver white; for ribbons, flowers and backgrounds, use your own taste. After the paint is dry, cut a piece of pasteboard to fit the back and fasten it on as the glasses were fastened together. Pictures of this kind look best in those oval velvet frames.

For painting a landscape, a group of houses, you will of course proceed in the same manner, varying the colors to suit circumstances.

To make a transparency for hanging in the window, choose your picture, make it transparent, and place the second glass on the back according to directions. Then bind the edges with the thin paper and afterward paste over this some handsome material; strips of bookbinders' cloth look very well. When you put this on, paste along the sides a piece of narrow ribbon or tape, allowing it to project out over the two upper corners in the form of two short loops through which a cord can be passed to hang it up by. Of course you cannot color a transparency, but you can select a colored picture if you choose.

Some do most of the painting directly on the back of the picture itself after it is made transparent, but if bright colors are used a softer effect is given by the paints being on the back of the second glass. When you are beginning the art, use pieces of common window glass and pictures that are of no value, to practice upon. If you should desire to color a steel engraving that you value, first try the corners to see whether the paper will become transparent, and if not you have not spoiled your picture. Other forms of decoration to which this may be applied, you will discover yourself as you proceed with the work.

The following list of paints will do the work described; a table for mixing the tints is also appended:

The Colors.—English vermillion, Chinese blue, emerald green, ivory black, silver white, Vandyck brown, yellow ochre, chrome yellow, rose pink. It is better also to have three or four sable brushes.

Table for Mixing Tints.—Buff: white, yellow and red. Chestnut: red, black and yellow. Dove: white, vermillion, blue and yellow. Drab: white, yellow, red and black. Fawn: white, red and yellow. Peach: white and vermillion. Purple: vermillion and blue. Pink: white and vermillion. Violet: red, blue and white. Rose: white and lake.

FRET-SAW WORK.

ALL the tools absolutely necessary for this work are a fret-saw frame, some saws, and a fine brad-awl. In selecting your wood (walnut is the best), take care that it is of an even thickness and free from knots; for ordinary brackets and carte-de-visite frames one eighth of an inch is thick enough; if thinner wood be used, extra care must be taken to see that it has no cracks or imperfections. With strong gum fix on your pattern carefully, with the grain of the wood running lengthwise; then let it thoroughly dry: when it is quite dry you may begin to work by boring a hole in each of the white spaces in the pattern. Practice alone will teach you the best place to bore the holes so as to reduce the amount of sawing to a minimum. Next, screw the end of the saw to which the teeth point into the clutch nearest the handle of your saw-frame, and carefully push the saw through one of the holes in your piece of wood; then, pressing the handle of the frame against your chest and the top against the edge of the table, insert the loose end of the saw into the top clutch, and screw tight. If the saws are not stretched very tight they are liable to break. Now

place the wood flat on the edge of the table, keeping it steady by pressing the left hand flat upon it, and with the right hand saw carefully round the edge of the black pattern. It is better to begin with the inside spaces, and to leave the outside edge till the last. After taking out one piece, carefully loosen the top clutch and insert the saw in the next hole, screwing up tight as before. When the whole pattern is cut out lay it in water with the paper side down, and in a short time the paper will detach itself; and if this is carefully done, it will be fit to use a second time. Let your fret work dry in a press or under some heavy books to prevent warping, and when quite dry you can polish it in the following manner: With a linen rag lay on a good deal of boiled linseed oil, and rub in well; next, get a silver quarter and wrap it up in linen rag, and with this rub on French polish until the wood is sufficiently bright. A great many woods are suitable for this work, such as old oak, walnut, mahogany, sycamore, ebony, and teak, all of which make strong frames or brackets.

Correspondence.

HERALDIC OUTLINE DRAWINGS.

SIR: Can you inform me if there are any heraldic (lithographed) outlines published in the United States, and if so, where and by whom? Though the interest in heraldry and genealogy is steadily increasing in this country, little or nothing is done to remove the great ignorance that exists on both these subjects, and no means is used to encourage native heraldic taste. I noticed during the recent heraldic exhibition at Berlin, how much better informed the Germans were in these matters, and found that their knowledge was increased, and their taste cultivated by the sale of outline drawings of shield, lambrequin and crest wreath with motto scrolls, which could be purchased at a small price, and be colored (and escutcheon filled in) by the purchaser with his or her own arms. It struck me that if outlines of the fine, free, bold blazons of the Renaissance centuries were lithographed in sets, (like the outlines for flowers now in the market) with directions for coloring, they would find a large and ready sale in the United States. As a herald and a student of its kindred sciences for twenty-five years, I am shocked at the blunders and gross ignorance of the scientific rules of heraldry exhibited by our engravers of book plates and paper dies, and would be glad to see some means adopted for the education of all who propose to use coats armorial.

C. J. H., Portsmouth, N. H.

ANSWER.—No designs of the kind you speak of are published in this country. It is our intention soon, however, to furnish a set of heraldic outline drawings such as you mention, together with a series of elementary articles on the art of heraldry.

PERMANENT COLORS.

EDWARD F., Boston.—In Muckley's "Handbook for Painters and Art Students," lately published in London, the author gives a list of stable and fugitive colors, based upon the results of actual experience. A prefatory letter from E. J. Poynter, R. A., to whom the work was submitted before publication, cordially indorses the statements of the author. The following list of colors, when properly manufactured, are as stable for water-color painting as for oil, excepting only flake white, which can be used in oil painting only:

Chinese white.
Zinc white.
Flake white (white lead).
Aureolin.
Lemon yellow.
Yellow madder.
Yellow ochre.
Transparent gold ochre.
Raw sienna.
Burnt sienna.
The orange cadmiums.
Orange vermillion.
Naples yellow.
Field's orange vermillion.
Chinese vermillion.
Vermillion.
Scarlet vermillion.
Extract of vermillion.
Venetian red.
Light red.
Red ochre.
Indian red.
Madder carmine.
Rose madder.

Pink madder.
Genuine ultramarine.
Fictitious ultramarine.
French ultramarine.
Cobalt.
Cerulean.
Transparent green oxide of chromium.
Opaque green oxide of chromium.
Viridian.
Terre verte.
Purple madder.
Gold purple Cassius.
Rubens madder.
Vandyck brown.
Raw umber.
Burnt umber.
Brown madder.
Rubens brown.
Ultramarine ash.
Blue black.
Ivory black.

Mr. Muckley adds a supplementary list as follows, which though permanent, he considers unnecessary to the artist:

Blanc d'argent, or silver white.
Caledonian brown.
Cappah brown.
Chalons brown.
Cologne earth.
Verona brown.
Uranium brown.
Manganese brown.
Mineral gray.
Mixed gray.
Neutral gray.
Lamp black.
Mixed black.
Black ochre.
Bone black.
Frankfort black.
Manganese black.
Mineral black.
Purple black.
Spanish black.
Black lead.

PAINTING UPON WHITE WOOD.

ASTRA, Norwich, Conn.—(1) It is best to buy the white wood ready prepared; for it must be very well planed, and thoroughly seasoned to prevent its warping. The wood must be sized before you begin to work on it. The size prevents the color from becoming absorbed into the wood, and therefore not standing out, and fixes the colors and prevents them running when varnished. (2) Size for water-color painting with gelatine or isinglass dissolved in a little warm water. For oil colors use the ordinary glue size sold at the paint stores, dissolve it over the fire, strain through muslin, and use while hot. Both water colors and oils are used upon white wood, but the latter have the richer effect. When using water-color transfer the outline of the design to wood to prevent any erasures or dirty marks on the white surface, and mix the colors with Chinese white as in ordinary flower or fan painting; but do not attempt much shading, as the cleanness of color is one of the beauties of the work that is quickly destroyed by overloading. When finished, fill a camel's hair brush with the gelatine, and carefully cover the design with the size, cleaning the brush repeatedly, and not allowing any color to be transferred. Allow this to dry thoroughly, then varnish with the best white spirit varnish in a warm room free from draughts. Two coats of varnish

will be necessary. (3) Oil colors are put upon the wood as in ordinary oil painting. When finished, varnish with white spirit varnish as already described.

PAINTING TEA ROSES.

SIR: Will you be kind enough to tell me how to set a palette to paint tea roses in oil colors on a black panel, either painted or japanned tin? I mean the colors and the combinations, both for lights and shadows.

THOMAS C., Phila., Pa.

ANSWER.—First sketch the roses on the panel, then lay on shadows made with raw umber and cadmium yellow light, the warmest parts to be touched with the merest suggestion of burnt sienna, and with rose madder. Half tones are grayish, composed of white, a little black, and yellow. High lights, white, and lemon yellow, enriched with a touch of cadmium yellow. Foliage, rather inclined to gray: made with zinc green dark, mixed with a gray made with black, yellow, and white. Shadows, burnt sienna, cooled with blue near lights. Veining of leaves to be done with hair pencil with burnt sienna, if desired. When the painting is perfectly dry, retouch the work for the sake of getting a cleaner result.

"TAPESTRY PAINTING" LEGITIMATE ART.

F. T. S., of Baltimore, takes us to task for recommending the practise of tapestry painting, which he says is "an imitation and a sham, and therefore to be consistent you ought to condemn it." We confess that we were, at first, inclined to take the view of our correspondent, and hesitated to commend the new art. A candid consideration of its claims, however, satisfies us that it would be unreasonable to condemn an imitation which, as in this case, is superior to the thing imitated. Old tapestry has a charm in association and, frequently, beauty of tone which make it much esteemed as artistic "property," and from this point of view "tapestry painting" is doubtless a poor substitute for it. But considered artistically the artist's own work on the white woven tapestry if it is meritorious, must be better than the imperfect mechanical copy of it that can be produced by the weaver with his threads. If our correspondent means that painting tapestry in imitation of the woven picture is to be condemned, we quite agree with him; but we see no reason why tapestry painting—i. e., transparent water-color painting on canvas—should not be practised for decorative purposes and the painted fabric be used freely for hangings in our houses, if the work is good. If the painting is bad, it is, of course, as objectionable as any other bad painting, and as equally unsuited for a permanent place in the home.

COLOR COMBINATIONS FOR EMBROIDERY.

PENELOPE, Newark, N. J.—Probably the following combinations of various colors in materials and wools suited for curtains, portières, or furniture cushions will enable you to make the selection you desire:

A bold outline pattern worked in long chain-stitches in varied tones of crewels, from deep dull red to the most delicate yellow-pink, upon serge or cloth of a middle tone of the chosen shades of red, would look delightfully calm, warm and rich. For a greater contrast, use the same dull red crimson ground, with the pattern worked in darker and lighter shades of blue, chosen most carefully to avoid brightness, but to gain fullness and softness of color. If a material in quiet green be selected, it may be decorated with dull gold color shaded here and there with deep orange. On yellow-green embroider with sage-greens, and delicate pale blue and faint pink flowers; on blue in shades of deep red gradually fading to a yellow tint. The combination of proper blues and reds has a fine effect, and is suited to large patterns and fine rooms. Heavy patterns worked upon holland, cut out and sewn on serge and cloth, with an edging of fillole or twisted silk, make decorations suitable for portières. For lighter curtains, bold but delicate outline patterns, simply run closely on soft white or yellowish muslin, look lovely; so do Tussore silk with chain-stitch work in salmon-colored pink, and Bolton sheeting or twill with green sprays and yellow flowers. Materials with no definite color allow of a combination of more numerous tints for embroidery. Curtains of Tussore, enriched by a border of two shades of delicate yellowish green, and flowers of many tones of yellow alternating with flowers of plum-colored purple—a charming tint for a light ground—suggest beauty.

PAINTING IN WATER-COLORS.

AQUARELLE, Chicago.—Even if the space were at our command to answer each question you put, it would be impossible to give you in writing adequate instruction. The "points" you suggest are only to be had by actual experience, although the following rules formulated by Mr. Hamerton, founded upon the experience of the best water-colorists, will be found invaluable:

1. Form is always to be sacrificed to color when both cannot be got in the time.
2. If the color is right in paleness or depth, the general result will of necessity include sound relations of light and shade, but these in their turn are more important, in brush sketching, than form.
3. Truth of detail is always, in a case of necessity, to be sacrificed to truth of mass. A blot, in right relations of tone and color to the rest of the work, is better than a number of correct details out of tune.
4. Freshness is a greater virtue in a sketch than strict accuracy either of form, light and shade, or color. A labored sketch is a spoiled sketch.
5. Inequality of work is not an evil in sketches. They may be detailed in one place, and in broad formless masses elsewhere, without inconvenience.
6. All executive defects, which are simply the result of speed, and not of ignorance, are perfectly admissible in sketches. No intelligent critic requires an artist to put those perfections into them which cost much time and labor.

VELLUM FOR CRAYON DRAWING.

ORTECRAYON, New York.—For crayon work, vellum is an admirable material. It is firm, and the surface does not become coarse by being rubbed. It receives color very agreeably, and retains it satisfactorily. This substance, with the smooth surface which characterizes it, as it is usually purchased, is excellent for drawing on. It has what artists call a "tooth," although apparently quite smooth, upon which chalk, or even black-lead pencil works with good effect. In its smooth, or unprepared state, it is not fitted for crayon, although it may be tinted with chalk, and upon it may be drawn the most delicate lines and hatchings. (2) In the selection of the vellum, some care must be exercised, in order to procure a skin entirely free from blemish, and as uniform in substance throughout as possible. When prepared for use, the general texture and surface will be so susceptible, that it will at once show any defect. Vellum is frequently of unequal thickness; if any thin parts occur toward the centre, it would be well to avoid placing on such a part any very prominent feature of the picture; it were better, if possible, to model the face so as to avoid this part of the skin. (3) In order to prepare a surface for the crayon, the skin must be fixed by a few nails to a perfectly smooth board or table. The reason why the board or table should be perfectly smooth is, that any inequality of surface must tell upon the surface of the skin. Any indentation will cause the vellum to be stretched, or left imperfectly rubbed up in that part; any, even minute, elevation rising above the general plane of the board, may cause it to be cut through.

COLORS FOR A PARLOR AND DINING-ROOM.

SIR: I should like some suggestions as to colors for the decoration of a parlor and dining-room with a south-east light. The parlor is finished, including the mantel, in curly maple wood; the dining-room opening from the parlor has an oak floor, with mantel, doors and casings of cherry with oak panels.

F. A. E., Minneapolis, Minn.

ANSWER.—In the parlor make the ceiling a light shade of "robin's egg" blue; cornice a dull shade of greenish-brown with cove (if there is one) in dull peacock-blue; walls to be covered with a paper of bluish sage-green tone; no frieze; one and-one-half inch ebonized strip under the cornice; picture-moulding three inches wide two feet from the bottom of the cornice on the wall face. In the dining-room make the ceiling a dark shade of greenish old-gold; cornice black with cove (if any) in deep tawny red; walls papered in an olive-green tone without gold; no frieze; picture-rod or moulding as in the parlor.

SUGGESTIONS FOR A TIMBER CEILING.

SIR: May I beg you to give me the name of some book or magazine in which I can find drawings of open timber ceilings? I am building a house in Florida, supposedly in the Queen Anne style. It is not difficult to get drawings for exteriors, and, thanks to THE ART AMATEUR, I have also been able to impress pictorially, on the local architects I am forced to employ—many points I should certainly not have been competent to give them in writing. The main feature of the first floor is an immense hall 42 x 36 feet, and my struggles to get an open timber ceiling which shall neither look like the trestle work of a suspension bridge nor yet resemble pastry work in flimsiness, have certainly been pathetic.

H. H. A., Continental Hotel, Phila.

ANSWER.—We know of no books treating especially of open timber roofs, or rather ceilings for domestic architecture. There are, however, some examples shown in almost all works, on art interiors. For your hall we should say the best treatment would be to divide the surface into panels of three feet square or such dimensions thereabouts as will best conform to the surface under consideration. The spaces between the beams can be ceiled with a three-inch tongued and grooved yellow pine boarding, smooth planed and shellacked, but without stain. The timbers dividing these panels may be stop chamfered on angles and stained a rich deep brown, similar to old oak, the chamfers being painted Indian-red without gloss. The dividing timbers for a hall of the size given should be about six inches thick and show nine inches in depth.

HINTS FOR HALL FURNISHING.

SIR: I am particularly anxious to know how to furnish my hall, not as regards painting and papering, but as to furnishing, and ornamenting the walls. The hallways of our city houses, as a rule, are uninteresting and present a cold appearance, notwithstanding rich painting, a handsome hall-stand, a chair, and a few engravings with which most of them are furnished.

CONSTANT READER, New York.

ANSWER.—Portières of some heavy material not too sombre in color, hung over doorways opening into a hall add much in furnishing this part of the house, as do also bright colored Oriental rugs at the foot of the stairs and at the doors. Engravings should be omitted and a few cheerful water-colors substituted. Much also depends on an artistic gas fixture, and it should be supplied (if not in the form of a lantern,) with some of the soft tinted French globes of fanciful shapes which can be procured now at all the best gas-fixture stores. A pair of brass candle sconces will also help to fill the wall surface in a pleasing manner. The usual hall-stand can be dispensed with, or at least placed under the stairs or in some secluded place, and a high vase of Japanese faience supplied to receive umbrellas and canes.

A REQUEST FROM SCOTLAND.

SIR: I would like a good design for wooden covers—carved—for THE ART AMATEUR. I am not quite satisfied with those I cut for my last volume. Could you induce some of your art contributors, say Camille Piton or some one of the Cincinnati School, to give your subscribers some suggestive motive on which to work, or, better still, to give us, right off, a design we could at once apply?

CLAUDE WILSON,

Roselea Cottage, Bishopbriggs, Glasgow, Scotland.

MODERN SIGNATURES ON "OLD MASTERS."

PRE-RAPHAELITE, Boston.—Signatures and monograms are no evidence of authenticity of "old masters." Some of the greatest artists never or rarely signed their works. The signature or monogram, at all events, can be of no real value, unless it is old and at the same time coupled with other general marks of originality. Fortunately this matter may be absolutely determined. A careful examination under a magnifying glass is usually enough to determine the fact. If this test is insufficient apply a little spirits of lime or turpentine which will soon wash out the signature if it is modern. If it be of the same date as the painting, it will be incorporated in the substance itself, and therefore infaceable by such an application.

LEATHER PAPERS.

B. T., Brooklyn.—The leather papers with gold backgrounds are too rich for such a small room. In any case we would hardly recommend the covering of the entire walls with them. For the dado space in a roomy apartment, especially for a dining-room, or a library they are often employed with capital effect. Yandell, & Co., East Eighteenth Street, New York, and C. H. George, Broadway, New York, make a specialty of leather papers.

SUNDRY QUERIES ANSWERED.

B., New York.—The total amount realized from the Gifford sale was \$42,200.

C. P., Troy, N. Y.—There were four painters of the name of Holbein, and all of the same family. Hans, called the elder, was born at Augsburg about 1450.

F. T., Boston.—In the early days of the English stage, painted scenes were not displayed before the audience. Inigo Jones was the first who introduced appropriate decorations of the kind in England. But the great reformer of the stage in this particular was John Rich, who spared no expense in the decoration of Covent Garden, while it was under his management, in the early part of the last century.

SUTRO, Santa Barbara, Cal.—Pastel drawings mounted upon canvas may be treated in the same way for fixing, as those on paper, if the canvas has been prepared with starch. The fixing liquid will be applied at the back, with a brush, but with a little more strength than if the application were made to paper, in order that the solution may penetrate the canvas and paper thoroughly.

MAJOLICA, New York.—In your neighborhood, at the corner of Twelfth street and Fourth avenue is Ulrich's, where you can buy what is known as "liquid burnishing gold," sold in little phials at a dollar each. This is the best preparation made for amateur china decorators. It looks brown when used, but in the firing it becomes a bright gold.

A. P. A., Elizabeth, N. J.—What you call "Syndertype" we believe is nothing but painting upon terra cotta with the ordinary colors and with turpentine as a medium.

STUDENT, Springfield, Mass.—The "chalkiness" in the carnations of your portrait may be due to a deficiency of ochre or burnt sienna in your mixture for flesh.

R. P. T., Fort Scott, Kas.—"Pastiche" is the name the French give to an imitation of some good painting passed off as an original.

M. R., Washington, D. C., wishes to know whether in painting on velvet, it is better to use "velvet having a long nap, or velvet having a short nap." The shorter the nap and the thicker the pile the better.

W. T., Washington, D. C.—Whatever is delicate and soft the Italians call "morbido." In painting they use the term "morbidezza" to express that richness and softness of color which appears in the best imitations of beautiful nature, as in the flesh tints of women and children.

New Publications.

LITERARY NOTES.

MR. BOUTON among his latest importations has a particularly fine set of proofs of Turner's Liber Studiorum, very nearly equal to the few first sets from the original plates. It would be difficult to find a better example of the delicacy and accuracy of some of the new photographic processes than is furnished by these reproductions. The distinction between the firm etched line and the softness of the mezzotint in the originals is, if anything, only too well preserved; but, on the other hand, there are passages, where by some lucky accident the camera, though copying from the plates, has reproduced effects which are to be found in Turner's own drawings for the series, but were lost in the engravings. Perhaps this is the result of design and not of accident. If so, whoever superintended this piece of work will yet become known to fame. Altogether, lovers of Turner's work would do wisely to accept this as the best edition of the Liber Studiorum that they are likely to get.

ILLUMINATED holiday books for young people are no longer a novelty, but it is a new and happy idea to furnish such works for the old folks. The first we have seen of this new sort is "Grandma's Garden" (J. R. Osgood & Co.), which is an attractive little morsel of a book, "suggested and arranged" by Kate Sanborn, and illustrated by Walter Satterlee. It is only a handful of leaves printed in a fine brown ink, with initials and ornaments in delicate red, the whole tied up with a yellow cord of tasseled silk between two covers. On the first of these grandma herself walks through her garden with a bunch of tulips in her hand, while on the other lies an old-fashioned "nosegay" surrounded by the scattered autographs of Rose Terry Cooke, Lucy Larcom, Marion Harland, and other contributors to the well-chosen melody of poetry and prose printed within. The only thing wanting is a complementary volume, "Grandpa's Farm," in similar style.

A CURIOUS little pamphlet, with a big title is before us. It is called "The Analogy between Sound and Color, and The Art of the Future." The author is the late Guert J. Finn, of Cleveland. According to The Leader of that city, "abroad he enjoyed a reputation as a master colorist, and at home he was comparatively unknown." Probably, we have all heard of the blind man who thought that the color of scarlet must be like the sound of a trumpet, but few of us will be prepared to find the analogy logically carried out in all its varied details as it seems to be in this little treatise. The pamphlet has a quaint paper cover and is oddly printed in olive green. Mr. Finn did all the work on it himself, even to setting the type. It is now sold for the benefit of the heirs by Mr. Ryder, No. 239 Superior Street, Cleveland, O.

THE catalogue of new, recent and standard fine art publications just issued by J. W. Bouton, 706 Broadway, is more than usually complete and descriptive. The reader would do well to send for it and keep it for reference.

THE CLEVELAND MYSTERY, OR THE MACHINE AND ITS WHEELS (Fords, Howard & Hulbert) is a country editor's novel, designed to illustrate the ruinous effect of political ambition in the rural regions of the Empire State. It is delightfully impartial as regards the two leading parties, for the characters might belong to either of them, and it is equally so as to the machine and its opponents, the "bolting" candidate becoming a lunatic, and the "boss" being driven to social ruin and the verge of suicide. The book has a comfortable matrimonial ending, and politically considered it is decidedly interesting, though the impression it leaves is gloomy and pessimistic. Perhaps its author, W. A. Wilkins, of The Whitehall Times, will console us soon with a companion romance, depicting an ideally perfect political system, in which bribes, bolts, and bosses shall be alike unknown.

AMONG books that deserve a place in every library are WIT AND WISDOM OF DON QUIXOTE (Roberts Brothers) which gives in attractive form the quintessence of Cervantes' great work, and BULFINCH'S AGE OF FABLE (S. W. Tilton & Co.) carefully revised by E. E. Hale and creditably illustrated.

A MODERN INSTANCE. By W. D. HOWELLS. Boston: J. R. Osgood & Co. In this admirable story Howells has displayed all of Zola's good qualities and none of his bad ones. Nothing more realistic, nothing more genuinely American, has ever been written. It has the flavor and the sad reality of Balzac's best romances. What the author of Eugénie Grandet did for France in the first half of the nineteenth century Howells has begun to do for America in the latter half. This story ranks him unquestionably at the head of living American novelists, and a few more works of equal merit will place him beside Hawthorne and Cooper.

BOOKS RECEIVED.

THE STORY OF SIEGFRIED. By JAMES BALDWIN. Illustrated by HOWARD PYLE. New York: Charles Scribner's Sons.

HELEN OF TROY. By A. LANG. New York: Charles Scribner's Sons.

COLLEGE CUTS. New York: White & Stokes.

MISS LEIGHTON'S PERPLEXITIES. By ALICE C. HALL. New York: Fords, Howard & Hulbert.

UNDER GREEN APPLE BOUGHS. By HELEN CAMPBELL. New York: Fords, Howard & Hulbert.

ELFIN LAND. Designed by WALTER SATTERLEE. Poems by JOSEPHINE POLLARD. New York: Geo. W. Harlan & Co.

CHRISTMAS RHYMES AND NEW YEAR'S CHIMES. By MARY D. BRINE. New York: Geo. W. Harlan & Co.

THE Salmagundi Club will open its fifth annual show at the National Academy of Design on Saturday evening, December 2d, and close on Friday evening, December 22d. The 25th of November is the date on which works will be taken at the Academy, earlier or later than this day none will be received.

Charcoals, crayons, india-inks, pen-and-inks, sepias, etchings, black and white oils, drawings on the block, pencil drawings, proofs of engravings are included in the work acceptable. The commission on etchings will be 20 and on other works 15 per cent. A mat or frame not exceeding 4 inches, and flat frames are advisable.

TREATMENT OF THE SUPPLEMENT DESIGNS.

Plate CCXIII. is a collection of designs for borders and medallions, the latter copied from German sixteenth century niello-work. This plate and Plate CCXVI. will be found of special value to industrial art decorators.

Plate CCXIV. is a group of monogram designs, useful both for embroidery and painting.

Plate CCXV. is a guipure lace design, Flemish work of the sixteenth century. It is a very pleasing though intricate pattern, and will furnish useful suggestions to the embroiderer as well as to the lace-maker.

Plate CCXVI. presents a number of Egyptian and classic fret ornaments taken from the best originals.

Plate CCXVII. is a design for a plaque or panel—"Lilac." The directions for painting it in oil colors are as follows: If a background is desired for purple lilac, mix indigo, raw umber, a little lemon yellow and white. As the light in the design comes from the right, let the darker part of the background be on that side. Having sketched the flower and leaves with a pencil, begin in the left hand corner with the lightest tints of the background color. Take a good sized brush (a bristle brush will answer) for the first coat of color. Make the strokes short and slanting. Do not work close to the flower outline, but leave a quarter of an inch. If you do this, you can in the first painting lay in the whole. Approaching the top of the flower, make the ground darker on each side, increasing in depth all the way down the right side, and lightening it again between the leaves and below. For the purple of the flower, use mauve lake (Devoe's American colors) and white. If this lake is not to be obtained, use permanent blue, rose madder, and white. Paint the whole design with a faint tint of purple, and with a fine sable brush draw the background color carefully to the lilac tint. Then paint in the leaves, using zinober green No. 2, Indian yellow, and indigo. Paint the under side of the leaf which is turned over with the same colors, adding white. The outside of the leaf, to the right, paint in a bright shade with zinober and a little yellow. Paint the two stems green until they unite; below, use white, raw umber, and brown madder, or carmine over the umber. If you wish to paint the flower white, use white, lemon yellow, zinober green No. 1, and black. Proceed the same as with the purple, using, however, more yellow in the background. In the second painting, work over the background as before, with a sable brush, define the separate flowers and buds with a shade of lilac darker than that already painted, and shade up carefully. In the centre of the more prominent flowers, paint a fine point of lemon yellow. Do not let the central line of the leaf be too pronounced. Finish the leaves with the same colors as in the first painting. The lilac may be painted in mineral colors, as follows: A water green or celadon background would be harmonious, the flower being lilac in color. Having drawn the design with India ink and a camel's hair brush, proceed by laying in the background with a large brush, dabbing with a bag made of a soft piece of cotton covered with chamois skin. If desired, the background can be painted and dried, the design then being pencilled, and the background carefully wiped out where the design runs over it. For the purple of the flower, use light violet of gold (Lacroix colors) and a little English rose (Hancock colors) or light carmine (Lacroix). Paint the whole flower with the lightest tint desired. If not perfectly smooth in the high lights, use a brush dabbler to equalize the color. Proceed with the leaves, using grass green (Lacroix), shading with dark brown and green No. 7. The turned over leaf paint in dark green No. 7, and mixing yellow (Lacroix). For the lower stem use brown No. 4 or No. 17, with grass green. When the paint is quite dry, define the flowers as in the oil study, with darker shades of purple compounded of the colors already named, adding for those in the background, ultramarine. If the flower is desired in white, leave the china for the high lights, shading with pearl gray, adding to it, for the darkest shade, apple green, black, and yellow, all Lacroix colors. For the white lilac, any background can be used.

Plate CCXVIII. is a design for two tiles or a panel, contributed to THE ART AMATEUR by Isabelle B. S. Nichols. In painting it on tiles in china colors put in a background of blue azure, working from a light tone at the bottom of lower tile, to a deep, rich tone at the top of the upper one. Make the boughs brown-green shaded with sepia and red-brown; foliage rose-leaf green, warmed in parts with carmine for autumnal tints; backs of the leaves and those in the distance, washed with blue-green and deepened with brown-green; pears, tinted first with apple-green, then glazed with chestnut or Vandyck-brown, and shadows put in with deep red-brown. In painting the design in oil colors, on a panel, sketch it and then lay on the background, commencing the medium tint with burnt sienna, shading with black toward the bottom and lightening with yellow ochre toward the top; make the boughs greenish-gray (zinober-green medium, black, white and yellow), and shade with burnt sienna; foliage zinober-green medium shaded with ultramarine-blue and burnt sienna; pears, zinober-green mixed with yellow and white, for half tint, shaded with zinober-green dark, and burnt umber; high light touched with white, yellow and a little black; the shadows must be painted in first.

Plate CCXIX. is a design for a plaque or panel—"Honeysuckle." It may be painted as follows in oil colors: A good background for this flower can be made with burnt sienna, Prussian or Antwerp blue and white. Observe the same rules as are given for the lilac background (Plate CCXVII.). After sketching the design distinctly with a pencil, paint the open parts of the flower with geranium lake (Devoe's colors) and white, or with rose madder, a little vermilion and white. [Geranium lake is a very beautiful color for high lights on red flowers not found in other collections.] For the buds use rose madder, crimson lake, Indian yellow, and geranium lake. Shade the trumpet part to the stem with crimson lake, after a first coat of Indian yellow. Shade the stem also with crimson lake after painting with zinober green and white. For the stamens of the flower use white and cadmium, or Indian yellow. Paint the green leaves with zinober No. 1 and No. 2, shaded with raw umber, indigo, and Indian yellow. Bristle brushes are to be preferred for the first coat of the background; for the last coat use a sable brush and sable brushes for the flowers. To paint the honeysuckle in mineral colors, proceed as follows: Having drawn the design, lay in a background of pearl gray, adding ultramarine, black, and mixing yellow, for the lower part. By beginning at the top to dab, the darker hue is easily blended and kept at the bottom. For the open parts of the flower, take carmine No. 2, shading toward the centre with crimson lake. Paint the buds with yellow ochre, carmine No. 2, shading toward the stem with crimson lake. Touch up some of the buds with apple green. When dry scratch off the paint where the stamens are, and paint them with mixing yellow, lining on the lower side with brown No. 4 or No. 17. Paint the stem with grass green, shading with crimson lake and dark brown. The leaves paint with grass green, brown No. 4 or No. 17, and dark green No. 7.

Plate CCXX. is a South Kensington design—"Myrtles"—the first of a series of panels for a fourfold screen, illustrated in miniature, with suggestions for working, on page 129.



EXTRA SUPPLEMENT TO THE ART AMATEUR.
VOL. VII. No. 6. NOVEMBER, 1882.

CARROLL LIBRARY
OF THE MUSEUM





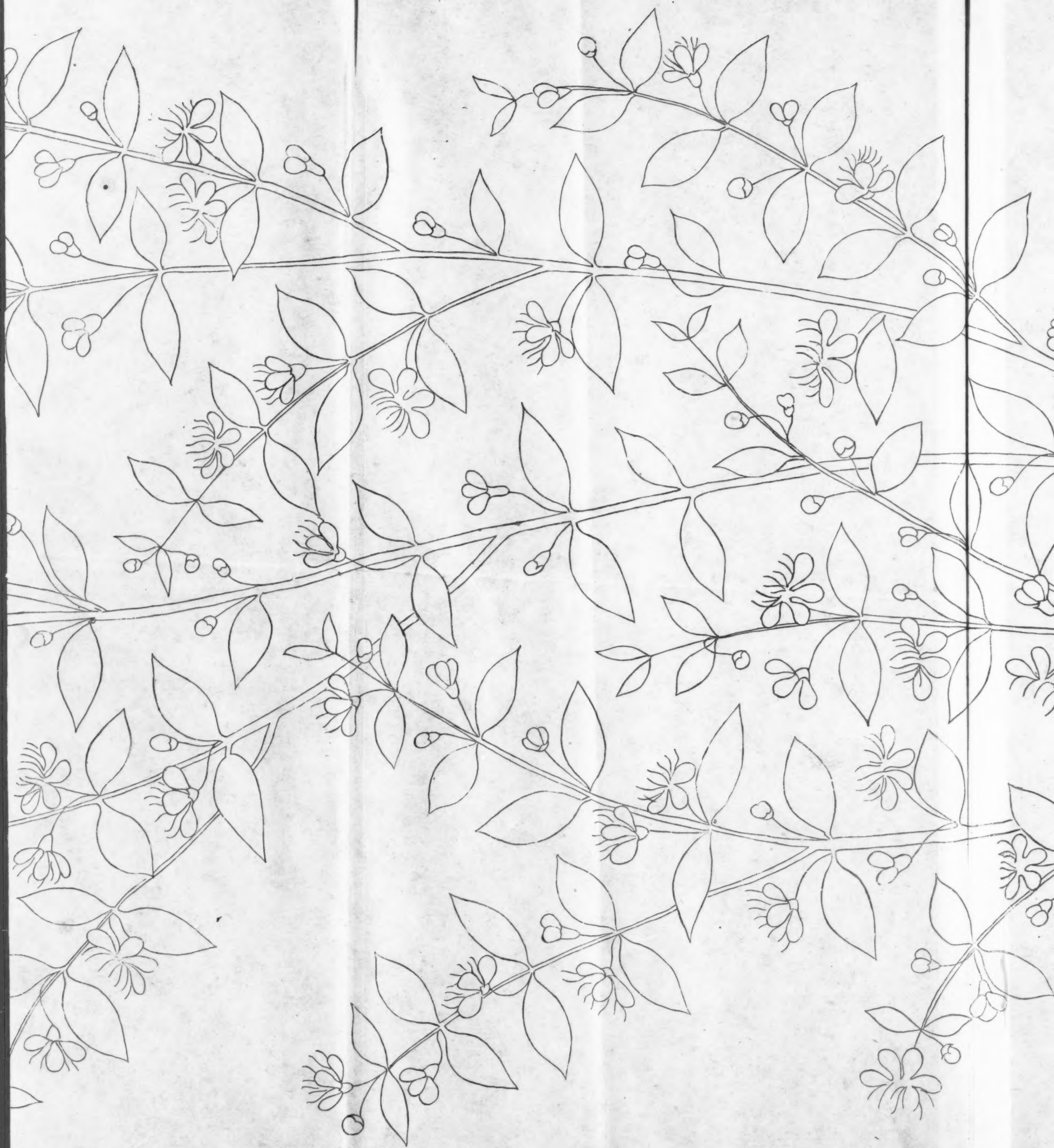








PLATE CCXX.—DESIGN FOR EMBROIDERED SCREEN-PANEL. "Myrtles."

THE FIRST OF A SERIES OF FOUR FURNISHED EXCLUSIVELY TO THE ART AMATEUR BY THE ROYAL SCHOOL OF ART NEEDLEWORK, SOUTH KENSINGTON.
(For suggestions for working, and an illustration of the entire screen, see page 129.)